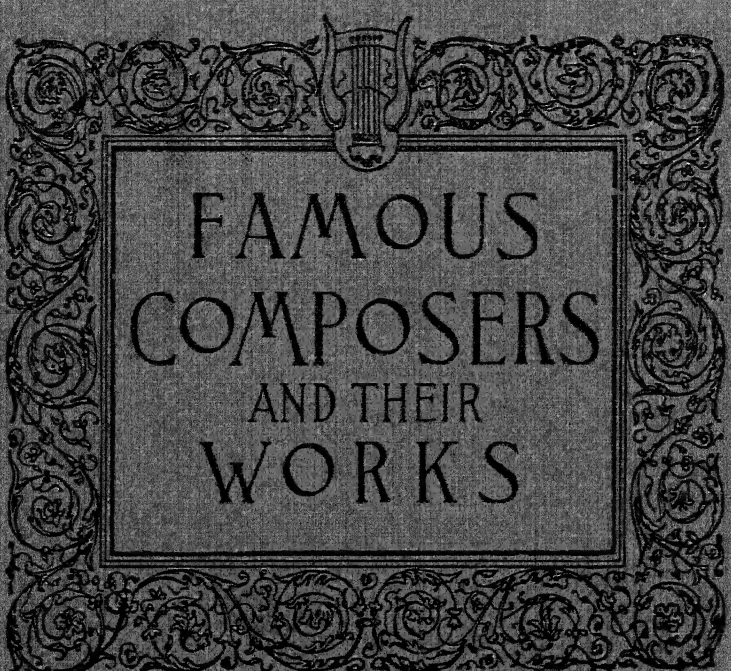

FAMOUS
COMPOSERS
AND THEIR
WORKS

c780.9 F19 v.10 74-5102
3/74

reference collection book

kansas city
public library
kansas city,
missouri

FAMOVS COMPOSERS AND THEIR WORKS

MVSICAL SELECTIONS

Edited by KARL KLAUSER

VOLUME X.

·BOSTON·
J·B·MILLET·COMPANY
·PVBLISHERS·

1906

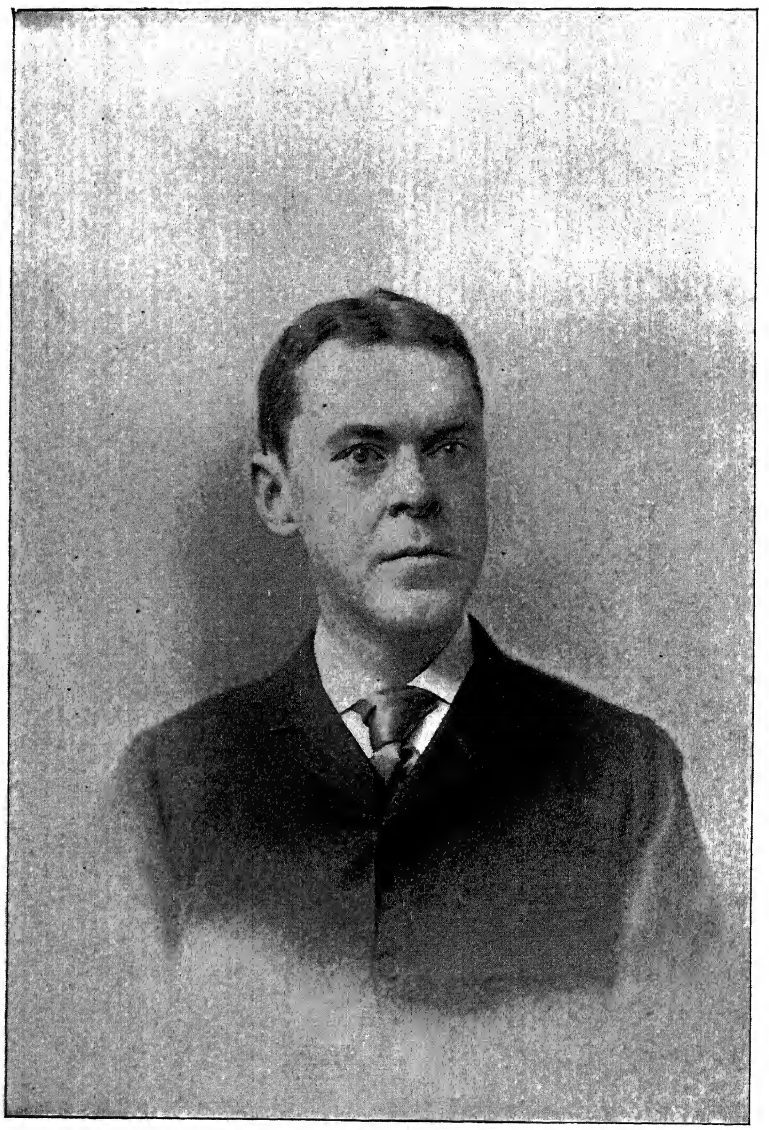
[illegible] BRANCH LIBRARY
[illegible] Place
WA -

Copyright, 1894, by
J. B. Millet Company

TABLE OF CONTENTS

		Page
ASTORGA, E.	*Sancta Mater* from the *Stabat Mater*	238
BACH, J. S.	Bourrèe from Suite for Trumpet	48
BARGIEL, W.	March Fantastic, Op. 31, No. 3	128
	Sarabande, " 21, " 3	227
	Zwiegesang, " 21, " 2	228
BEETHOVEN, L. VON	Prayer, Op. 48, No. 1	237
	Glory of God in Nature, Op. 48, No. 4	249
BENDEL, F.	Andante Favori, Op. 14, No. 1	244
BENNETT, W. S.	The Lake, Op. 10	172
CHERUBINI, L.	Pie Jesu from the *Requiem*	126
CHOPIN, F.	Mazurka, Op. 50, No. 2	134
	Nocturne, " 32, " 1	92
DE KOVEN, REGINALD	Portrait and Biographical Sketch	55
	Andante Classique, Op. 93	57
DONIZETTI, G.	Sextet from *Lucia di Lammermoor*	146
FOOTE, ARTHUR	Portrait and Biographical Sketch	3
	Pierrot, Op. 34, No. 1	5
	Pierrette, " 34, " 2	8
GADE, N. W.	Spring Flower, D major	114
GALEOTTI, C.	Berceuse, Op. 15	240
GLUCK, C. W.	Hymn from *Iphigenia in Tauris*	124
GODARD, B.	Au Matin, Op. 83	32
	Valse Serenade, " 71	76
GRIEG, E.	Gavotte, Op. 40, No. 3	74
	Humoreske, " 6, " 2	250
	" " 6, " 3	22
HANDEL, G. F.	March from Oratorio *Joshua*	156
HAYDN, J.	Ox Minuet	98
HILLER, F.	Gavotte, D major	138
	Zur Guitarre, Impromptu, Op. 97	84
HOFFMAN, RICHARD	Portrait and Biographical Sketch	159
	Ballade	161
JADASSOHN, S.	Air ne Ballet, Op. 26, No. 3	118

7450102 REF.
KANSAS CITY (MO.) PUBLIC LIBRARY



Arthur Foote

ARTHUR FOOTE

ARTHUR FOOTE was born March 5, 1853, in Salem. He began as a boy the study of music and at the age of fifteen joined the harmony class under Stephen A. Emery at the New England Conservatory of Music, continuing these studies during his preparation for college.

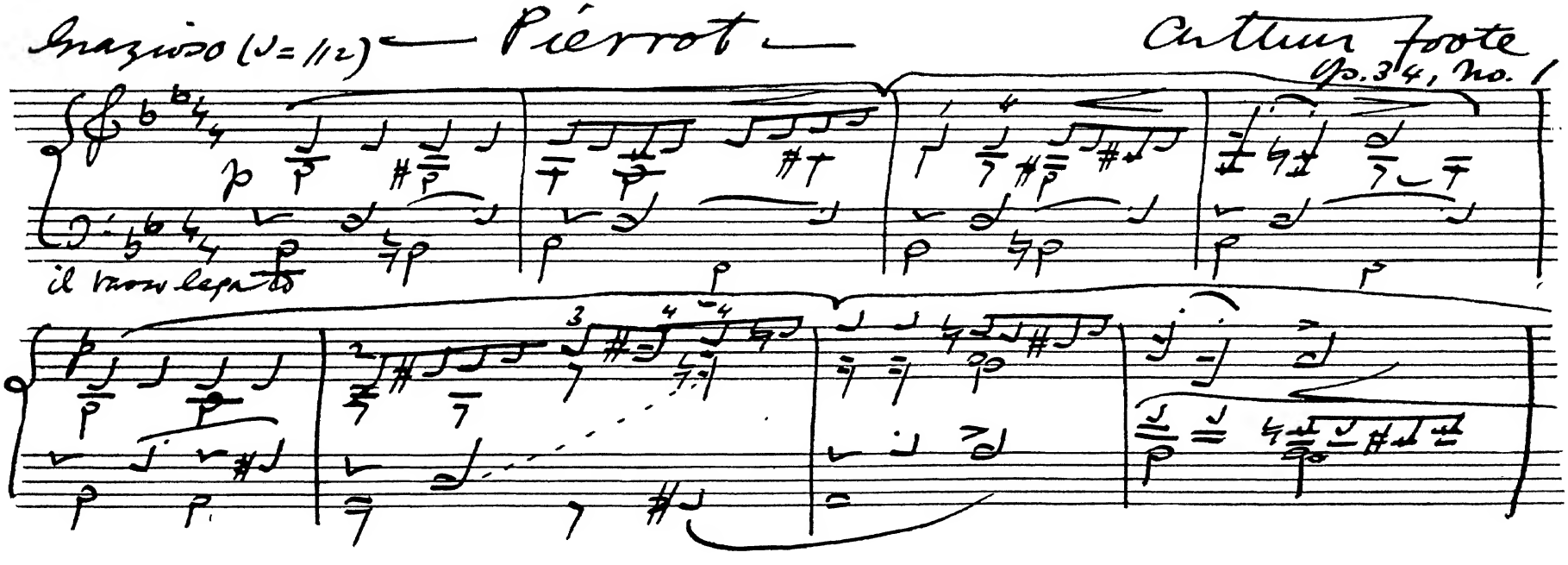
He entered Harvard in 1870, and graduated in 1874. While in college he took the courses of Prof. John K. Paine, and immediately on his graduation began lessons on the pianoforte and organ with B. J. Lang, and in counterpoint, canon, free composition, and fugue with Prof. Paine, receiving the degree of A. M. in music in 1875.

His first publicly performed composition was a trio for the pianoforte, violin, and violoncello in C minor, Op. 5, which he brought out in 1882. This composition has been on many concert programmes in this country, and was played in 1887 at the Saturday Popular Concerts in London. During the season of 1890 his sonata in G minor for piano and violin was played at the Kneisel Concerts in Boston, and in February, 1891, the same organization brought out his quartet for pianoforte and strings in C major, Op. 23.

A suite in E major for strings, Op. 12, was his first orchestral work, and was first played by the Boston Symphony Orchestra at a Young People's Popular Concert, in May, 1886; afterwards in Chicago, New York, London, and at the World's Fair Concerts in 1893.

In 1887 his overture for orchestra, *In the Mountains*, was given at one of the Boston Symphony Concerts, under Gericke. This same overture was also produced at the Concert of American Music at the Paris Exhibition in 1889, at Aren's Concerts of American Compositions at Berlin and other places in Germany in 1891, besides, perhaps, at a dozen or so concerts in this country. In 1889 a second suite for strings was also performed by the Boston orchestra, and also, in 1891, *Francesca da Rimini*, a symphonic prologue.

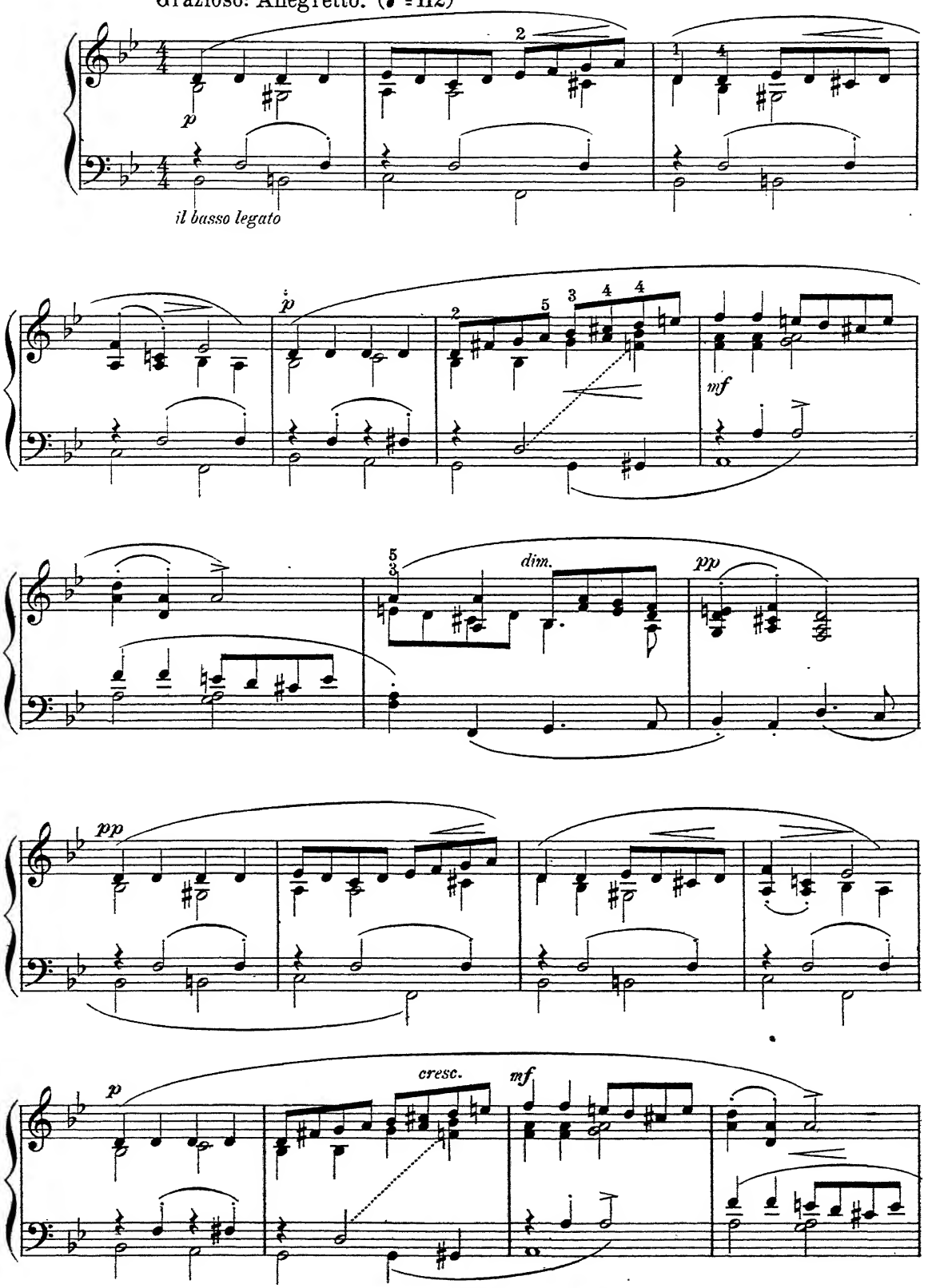
His other larger compositions are: Concerto for violoncello and orchestra in G minor, Op. 33; two string quartets, in G minor, Op. 4, and in E major, Op. 32; two suites for piano, in D minor, Op. 15, and C minor, Op. 30; *The Farewell of Hiawatha*, a ballad for men's chorus, baritone solo, and orchestra; *The Wreck of the Hesperus* and *The Skeleton in Armor*, two ballads for mixed chorus and orchestra. In addition to these are a number of piano compositions, about thirty songs, and compositions for church uses.


Grazioso (♩= 112)
Pierrot
Arthur Foote
Op. 34, no. 1
il basso legato

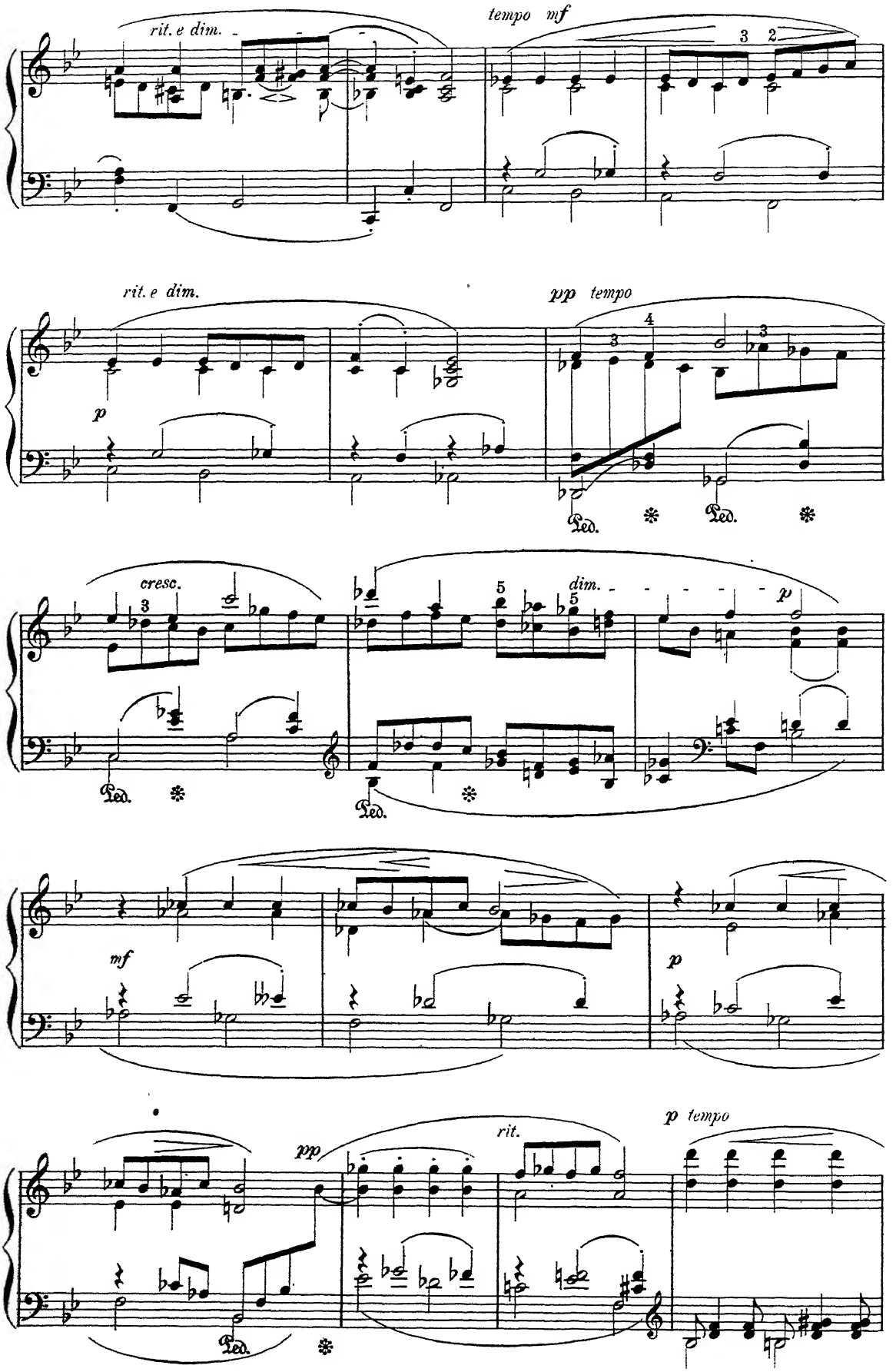
I.
Pierrot.

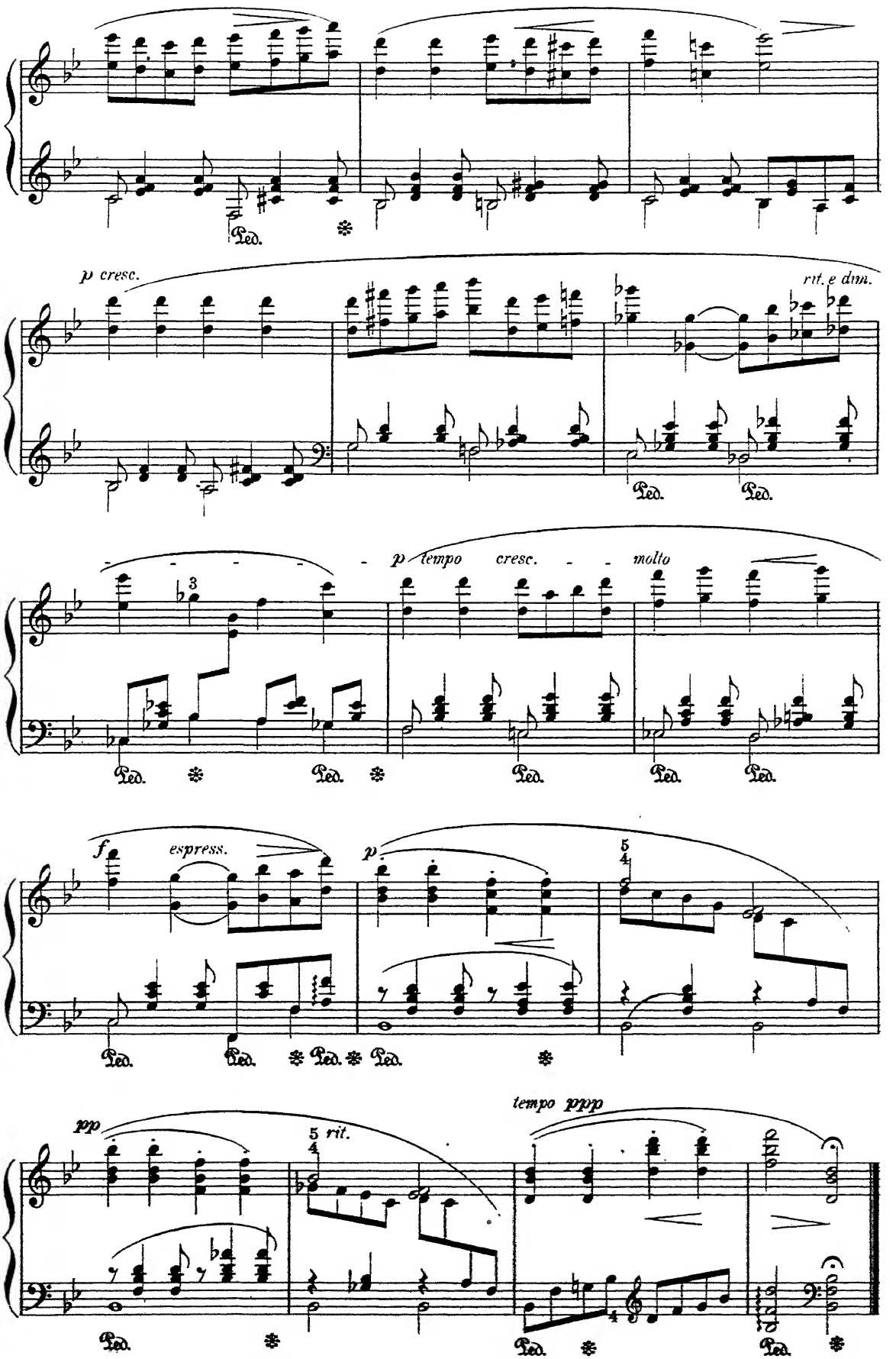
ARTHUR FOOTE Op.34,№1

Grazioso: Allegretto. (♩ = 112)



Copyright 1893 by J.B. Millet Company.

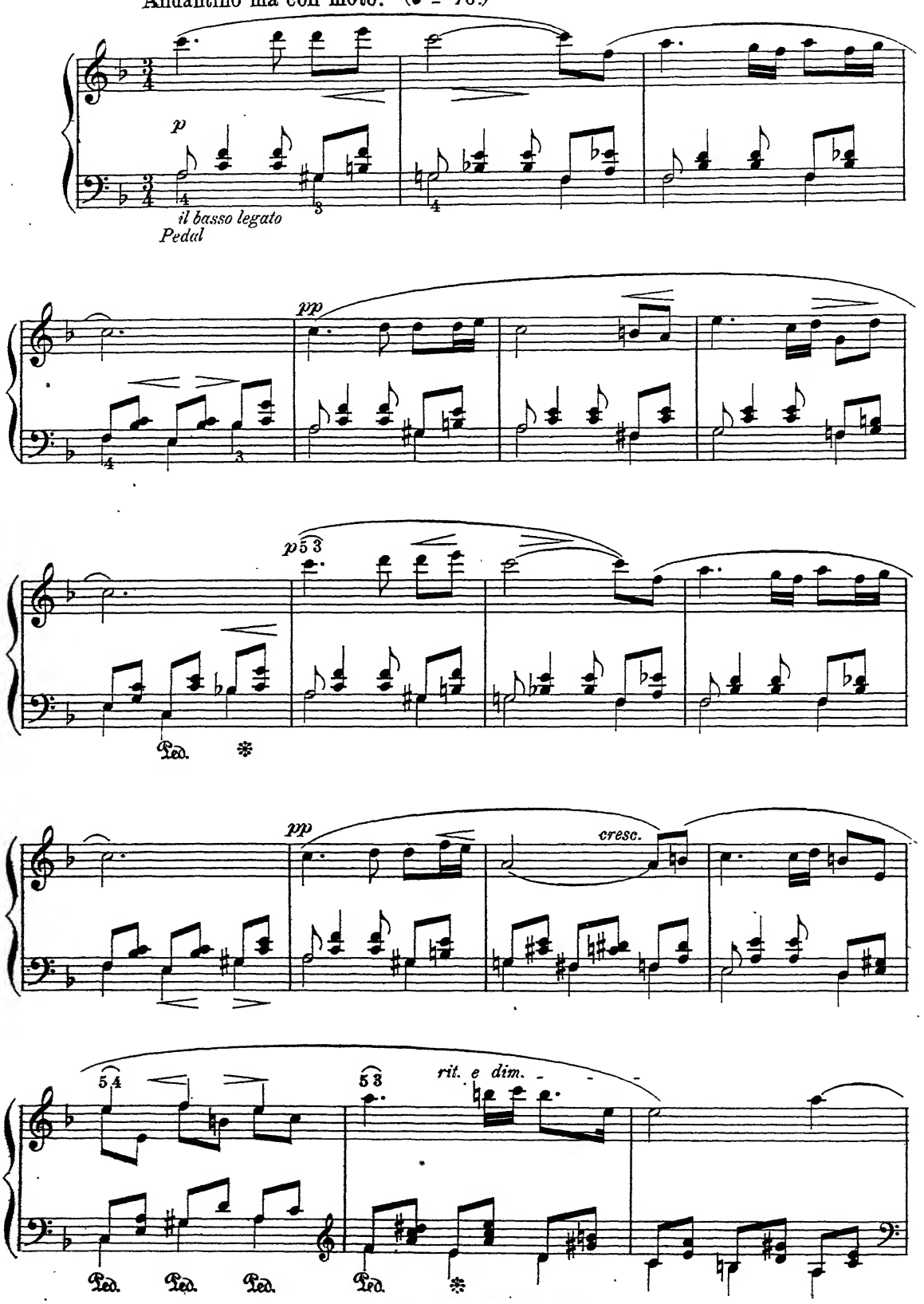

rit. e dim.
tempo mf
rit. e dim.
pp tempo
cresc.
dim.
mf
p
pp
rit.
p tempo
Ped.


p cresc.
rit. e dim.
p tempo cresc. molto
f espress.
p
pp
5 rit.
tempo pppp
Ped.

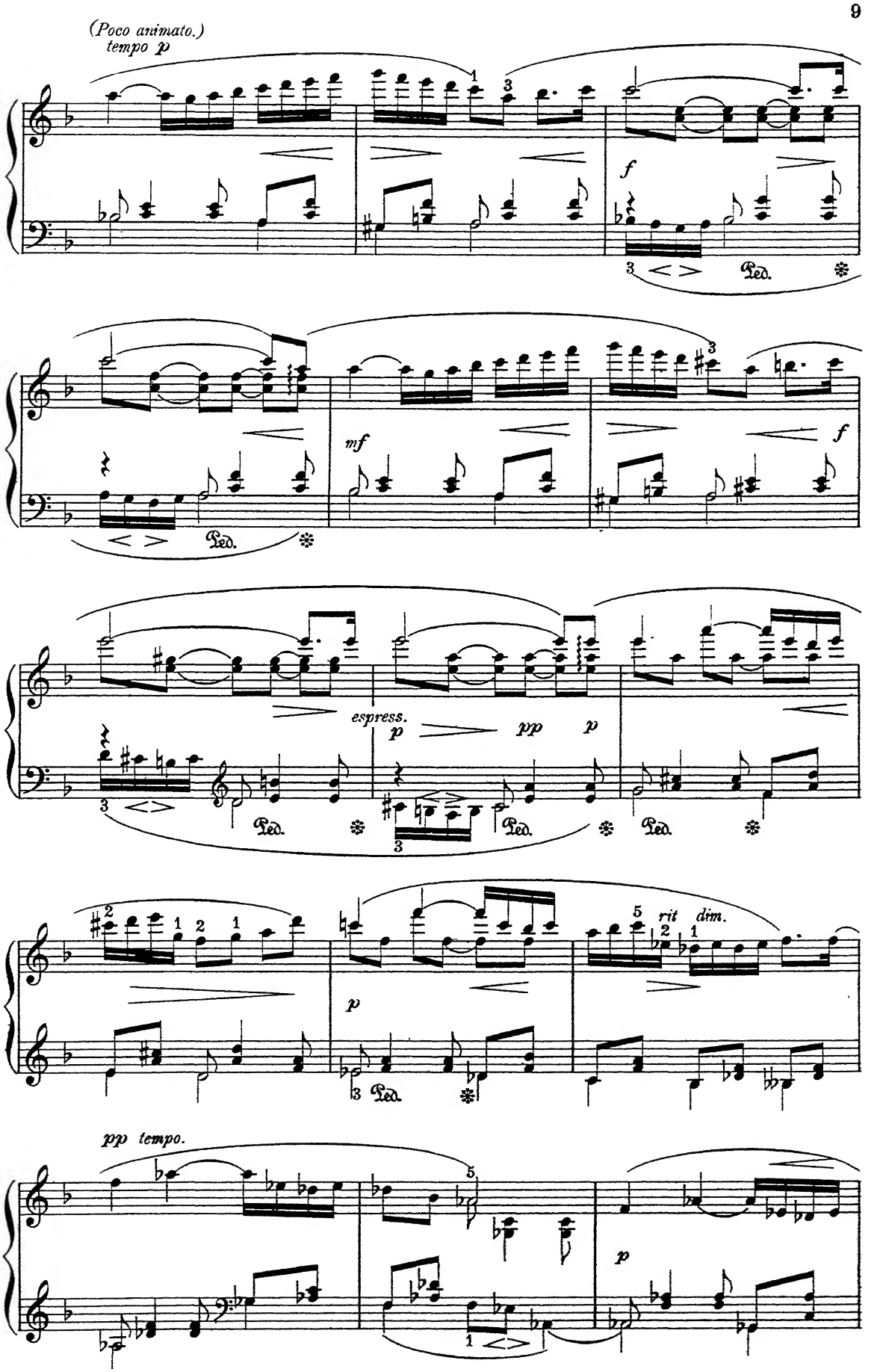
II.
Pierrette.

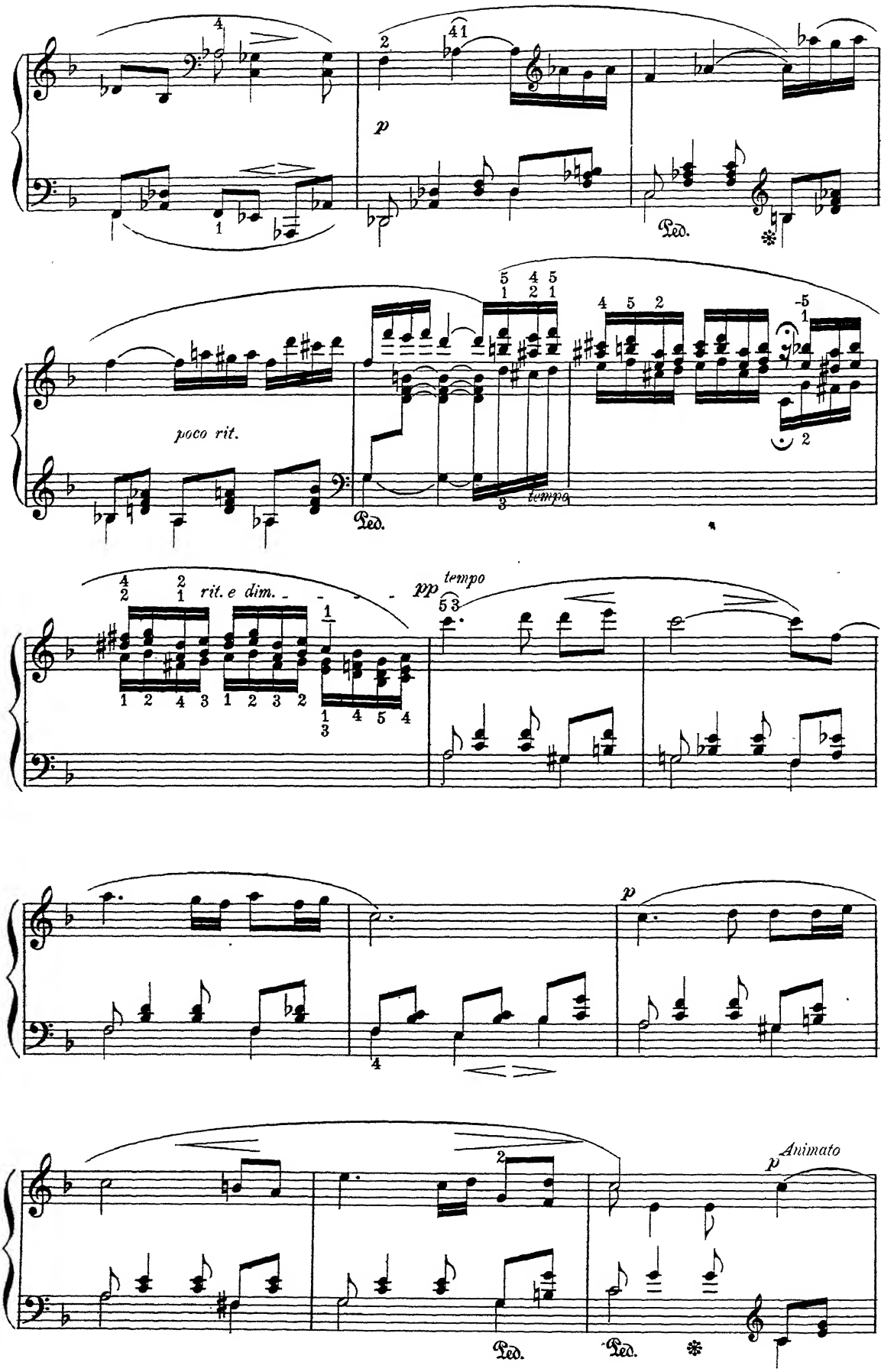
ARTHUR FOOTE Op.34, No2.

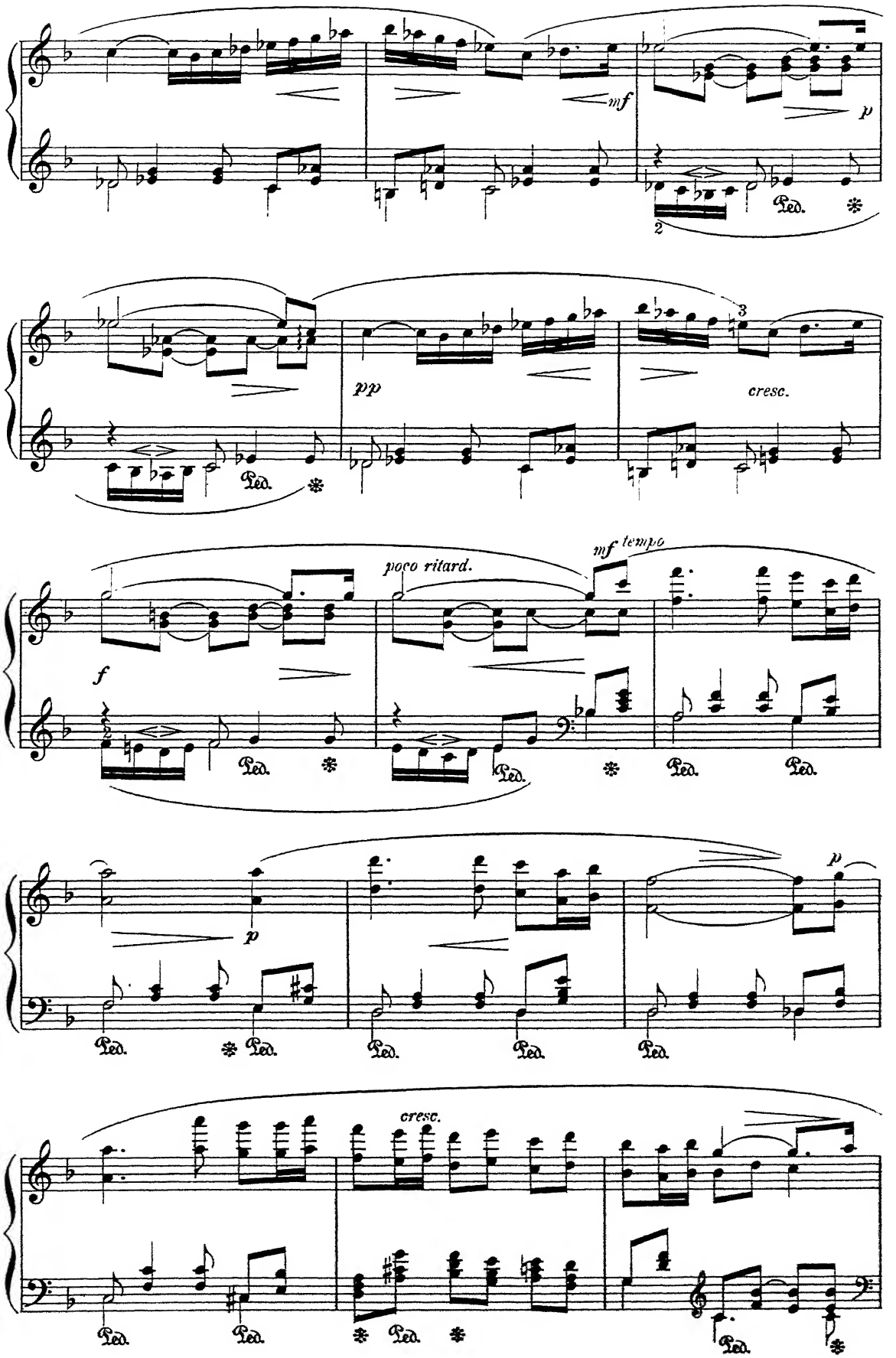
Andantino ma con moto. (♩ = 76.)

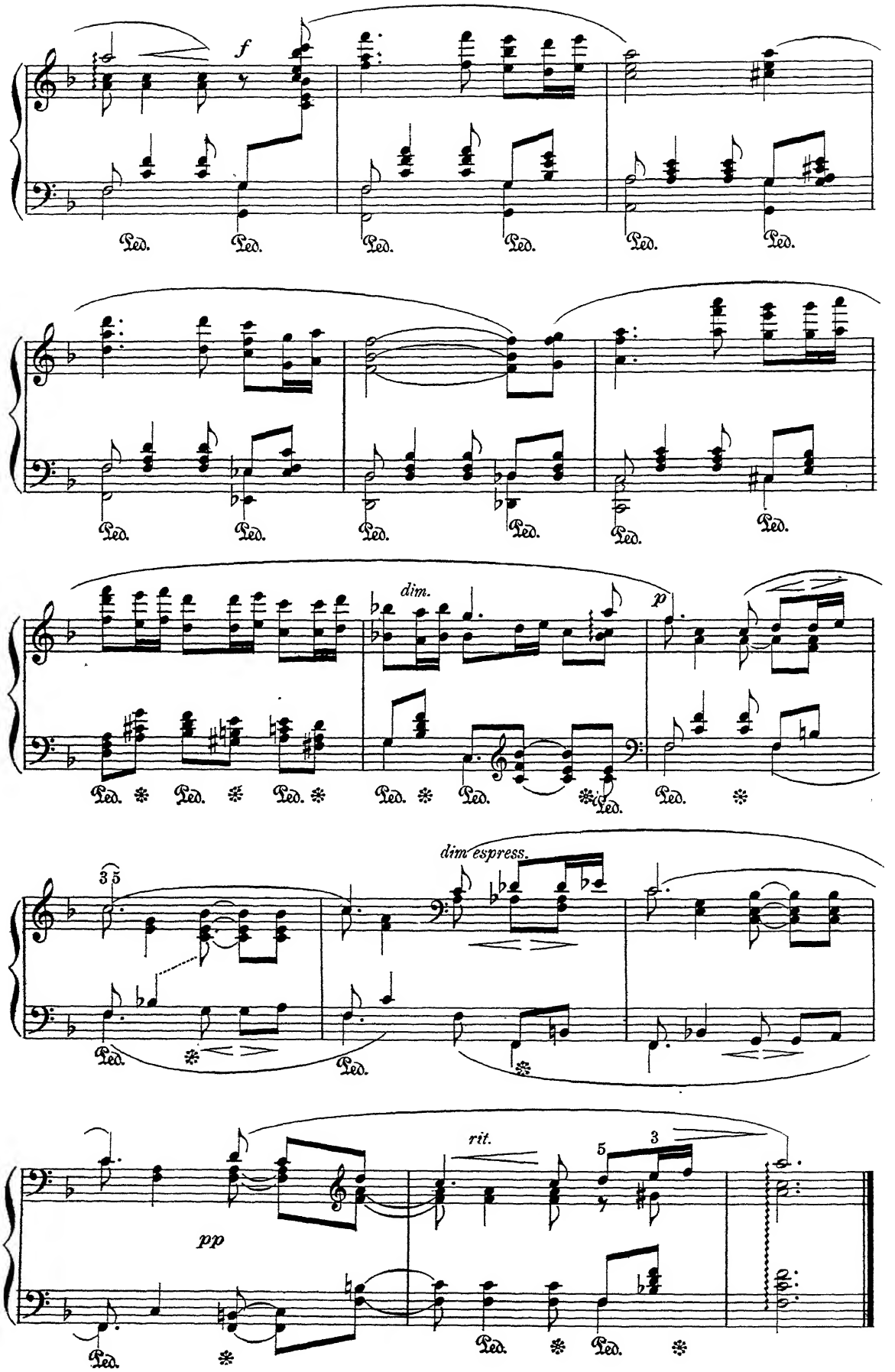


Copyright 1893 by J.B.Millet Company.


(Poco animato.)
tempo p
f
Ped.
mf
f
espress.
p
pp
p
Ped.
Ped.
Ped.
p
rit
dim.
Ped.
pp tempo.
p


p
poco rit.
tempo
Ped.
rit. e dim.
pp
tempo
p
Animato
p
Ped.
Ped.


mf
p
pp
cresc.
poco ritard.
mf tempo
f
p
cresc.
Ped.

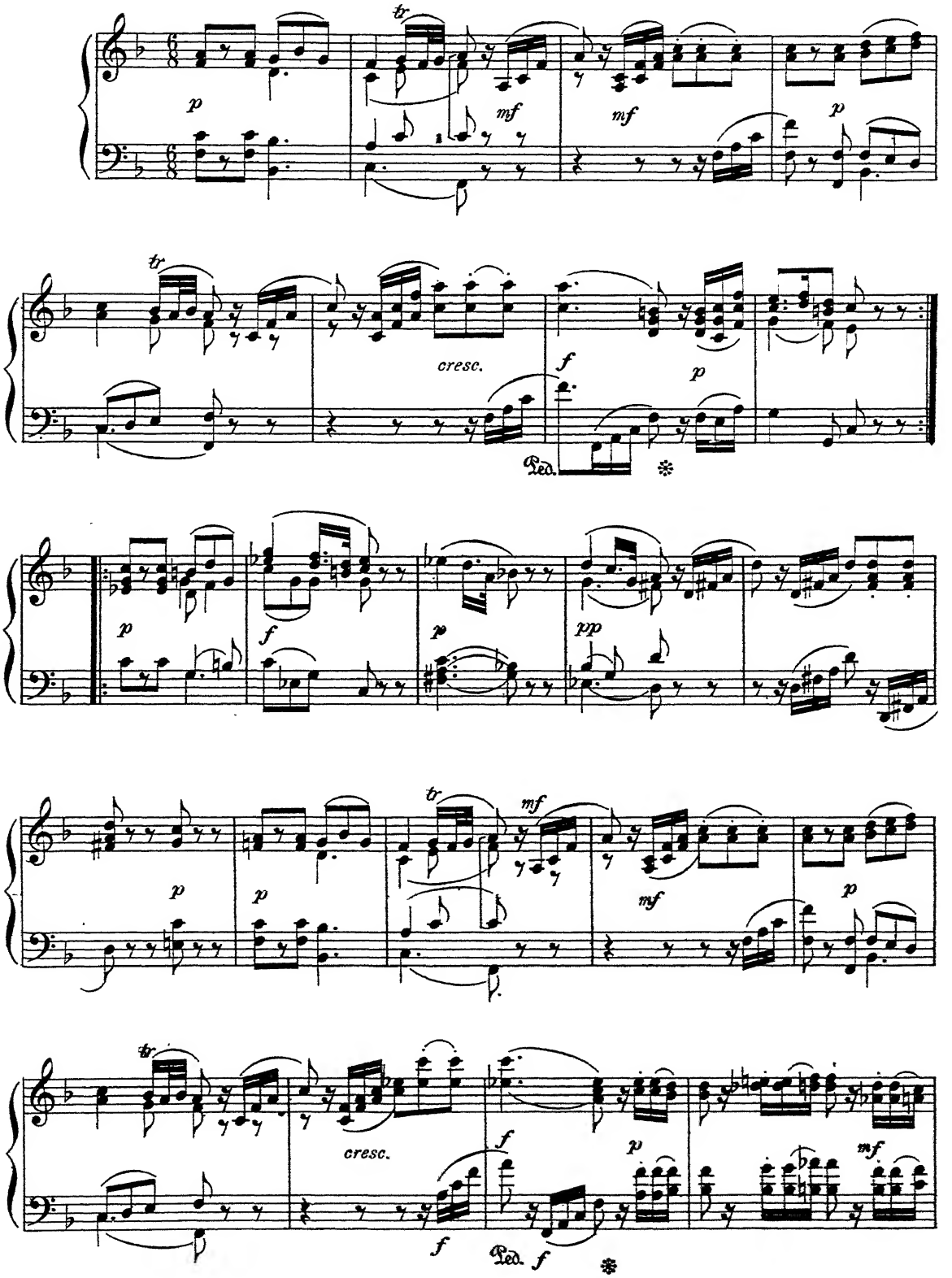

f
Ped.
dim.
p
dim espress.
3 5
rit.
5
3
pp

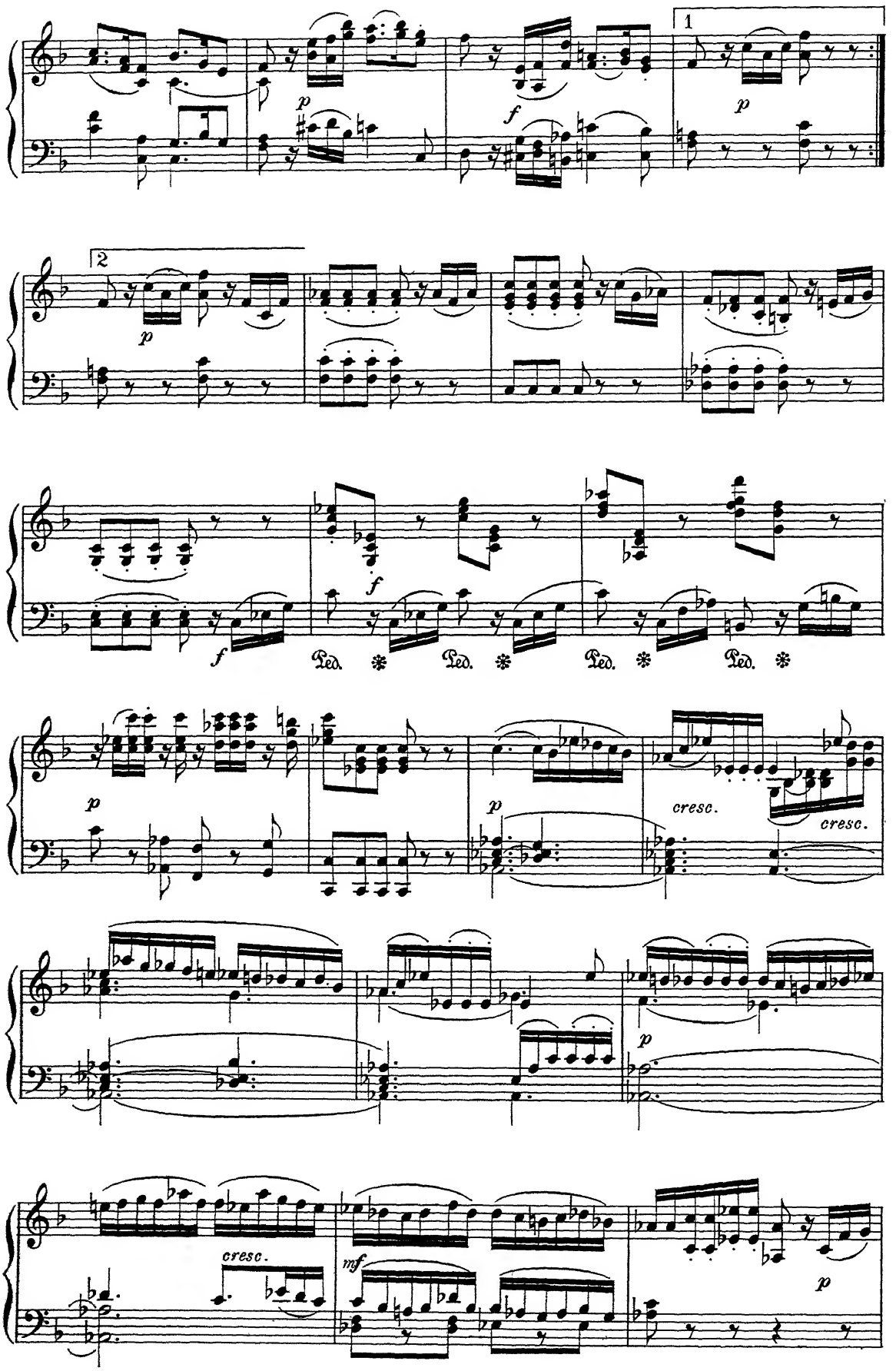
Andante

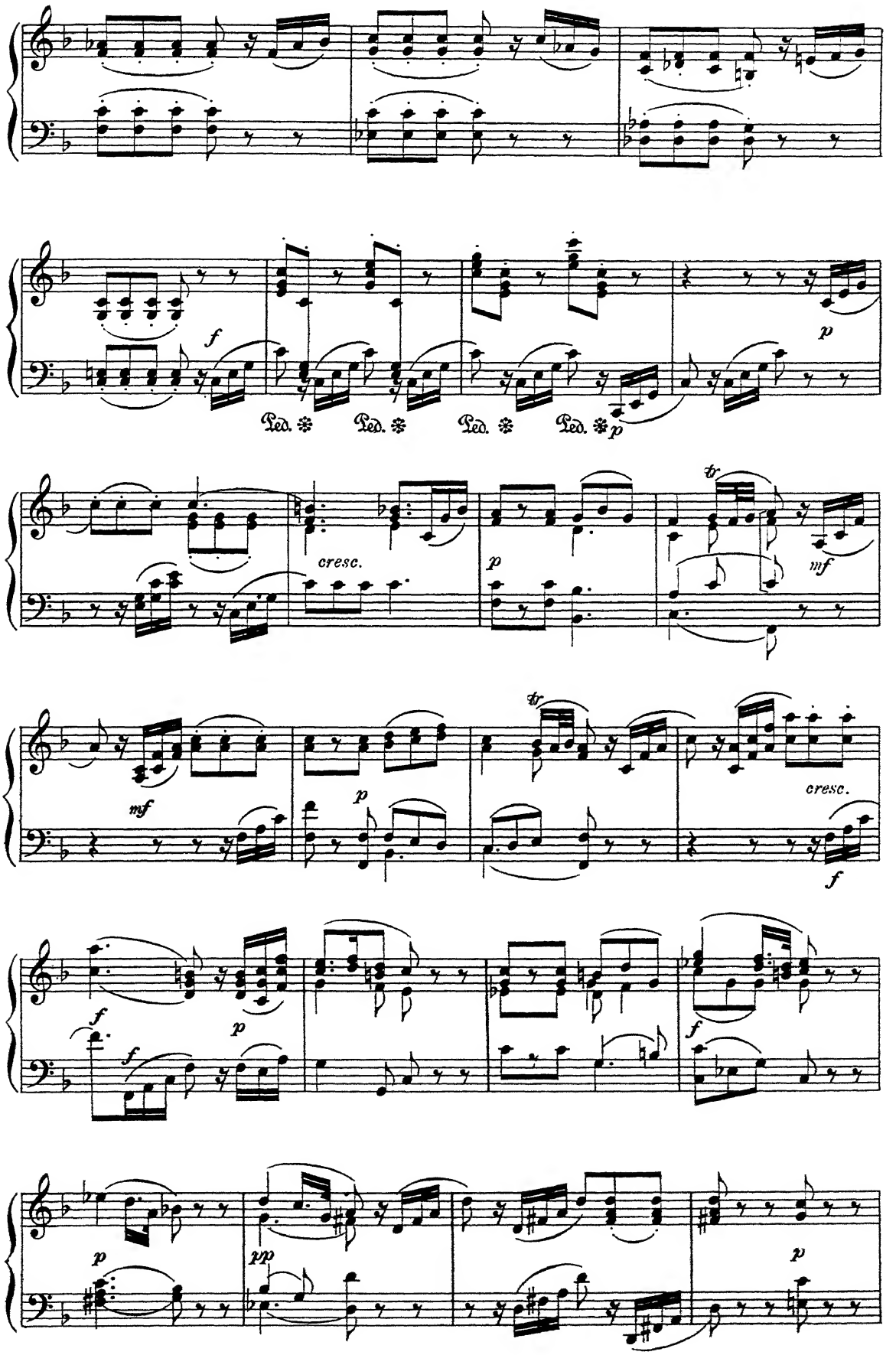
from the

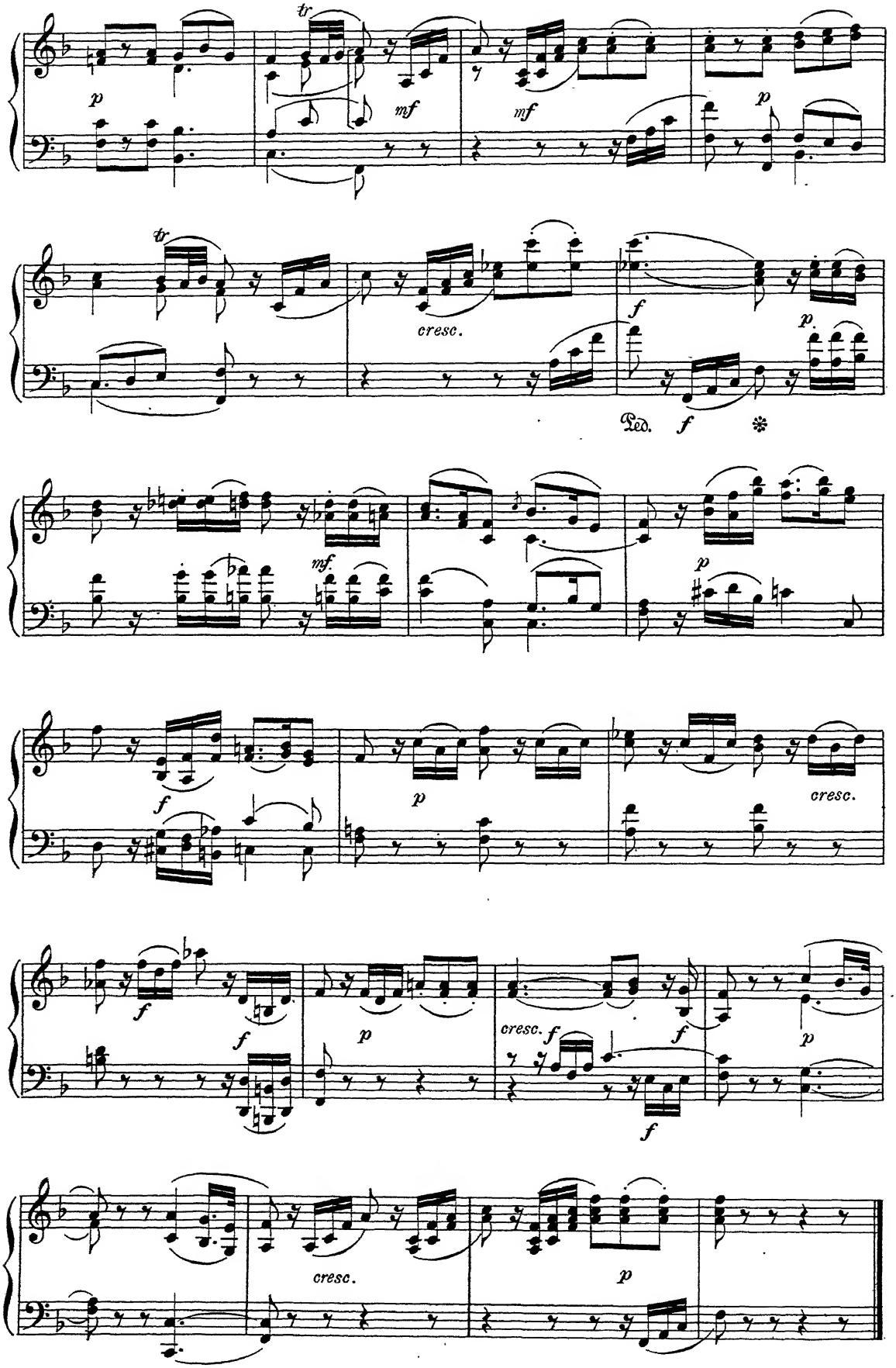
STRING QUARTET in D MINOR.

W. A. MOZART.




1
2
p
f
Ped.
cresc.
mf

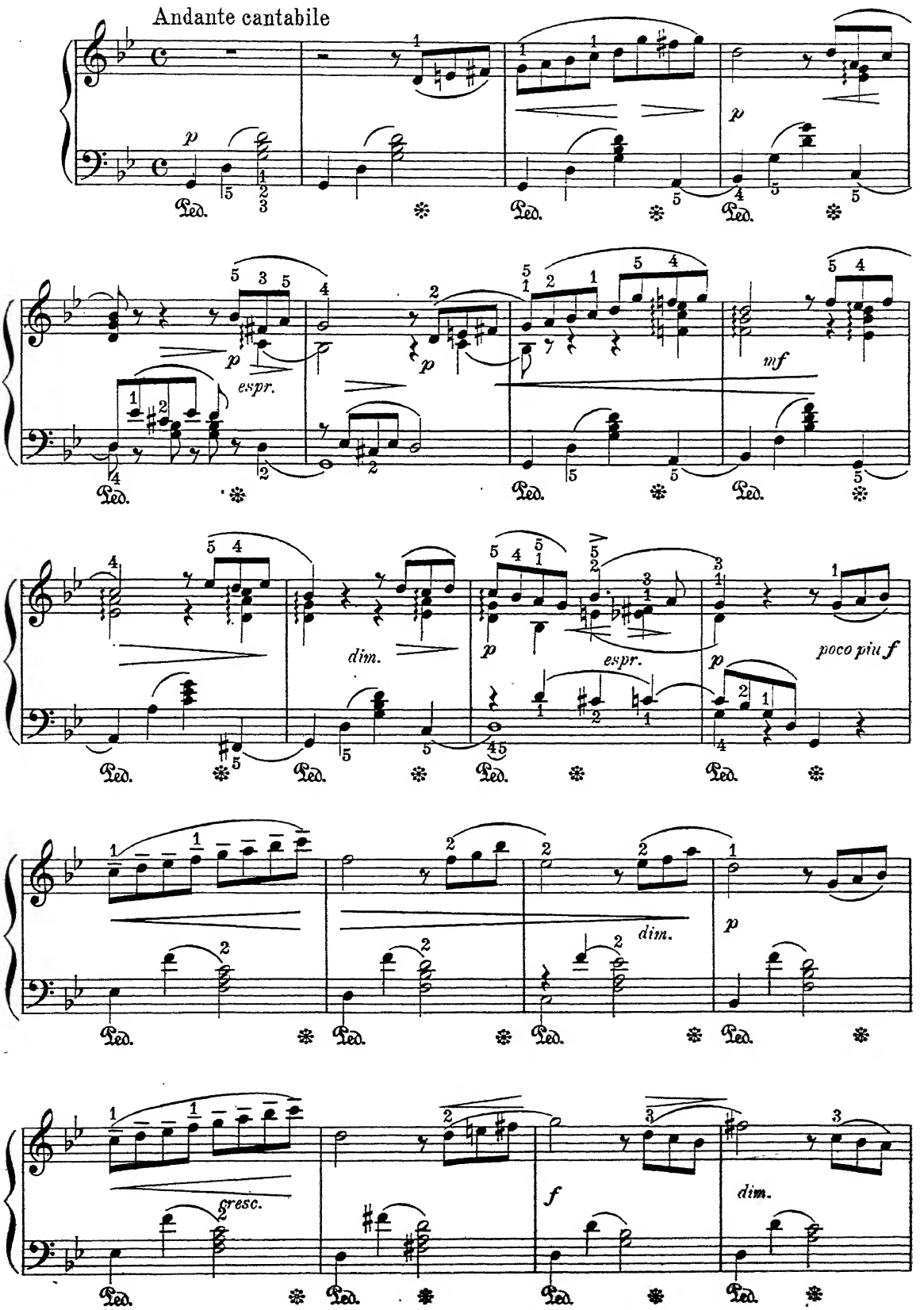

f
Ped. Ped. Ped. Ped.
p
cresc.
p
tr
mf
mf
p
tr
cresc.
f
f
f
p
f
p
pp
p

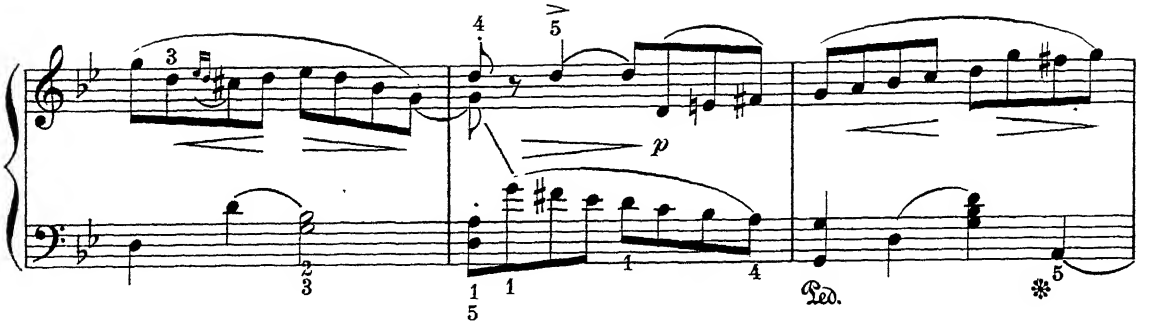

tr
p
mf
mf
p
tr
cresc.
f
p
Ped.
f
mf.
p
f
p
cresc.
f
f
p
cresc. f
f
p
f
cresc.
p

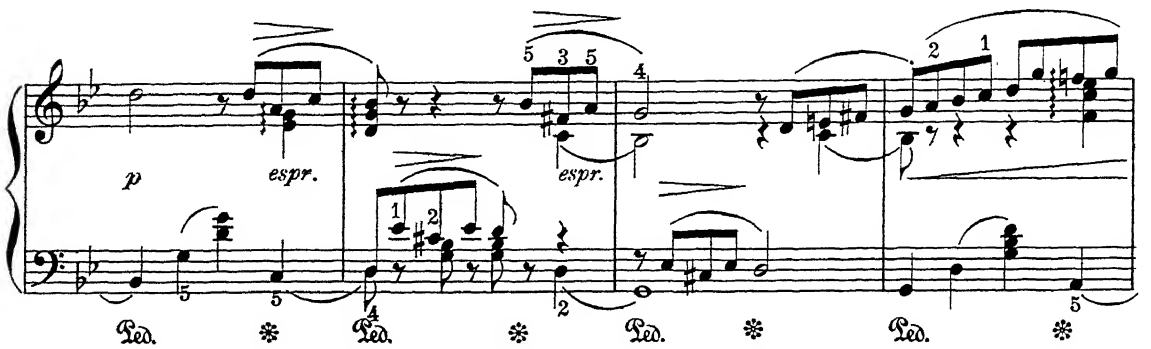
June.

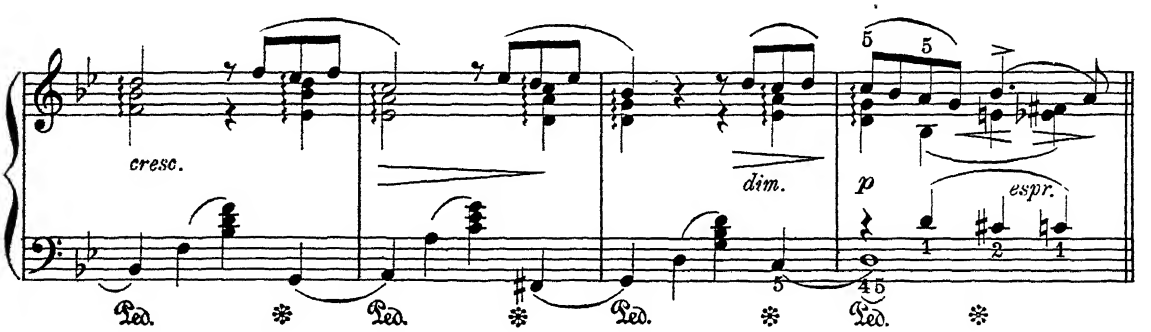
BARCAROLE.

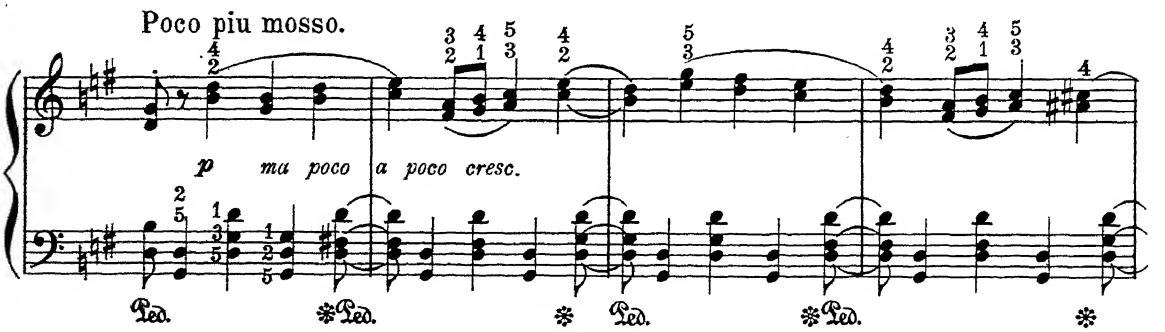
P. TSCHAÏKOWSKY, Op. 37. №6.

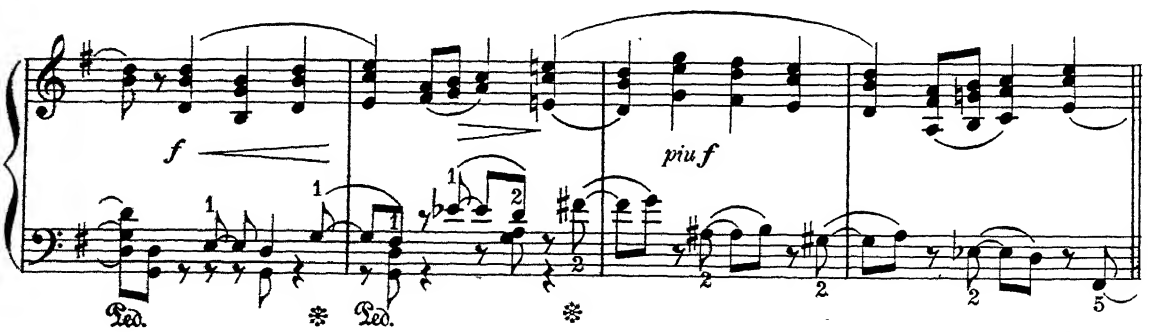



p
Ped.

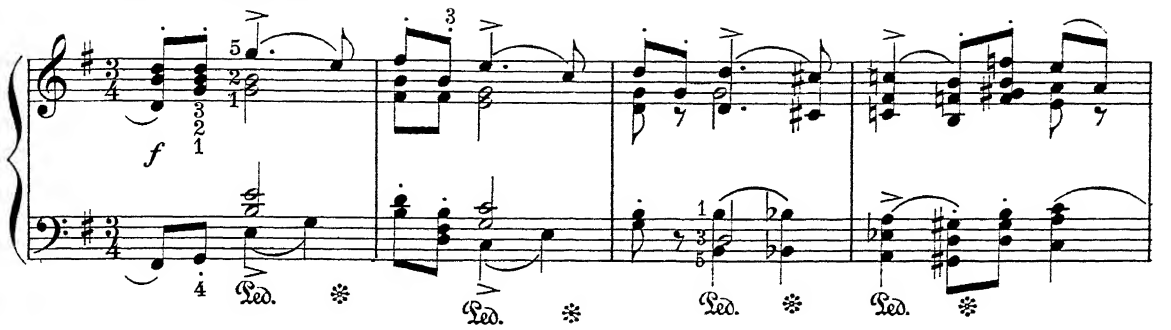

p
espr.
espr.
Ped.

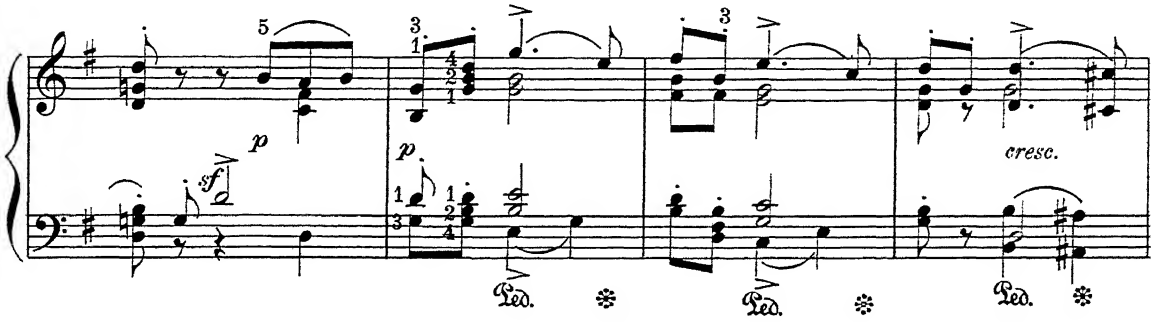

cresc.
dim.
p
espr.
Ped.

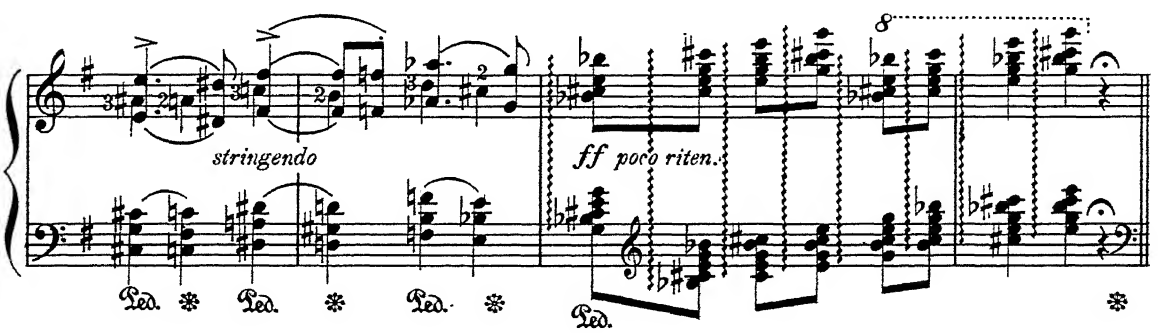

Poco piu mosso.
p ma poco a poco cresc.
Ped.


f
piu f
Ped.

Allegro giocoso.

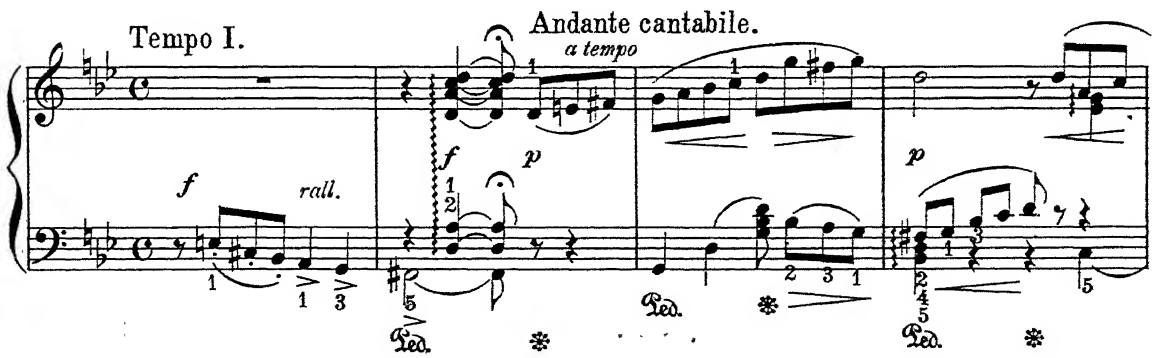


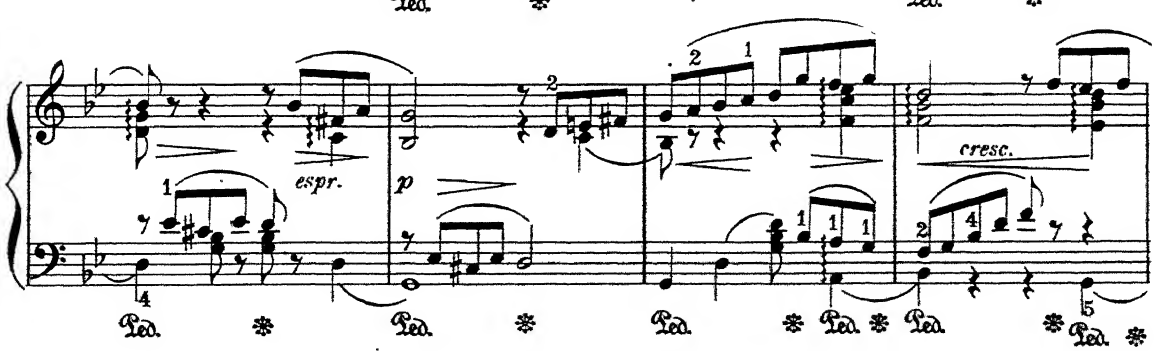


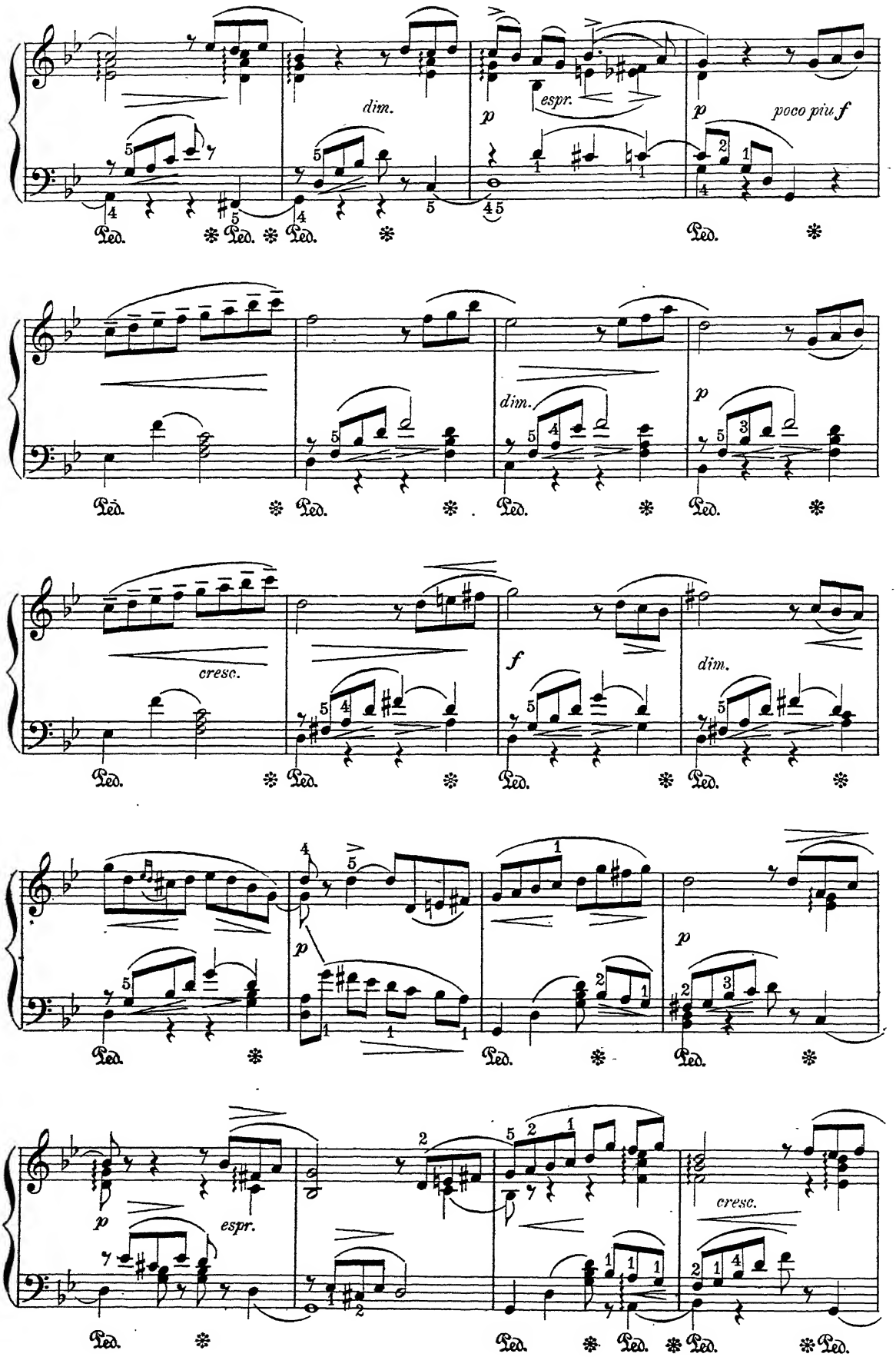


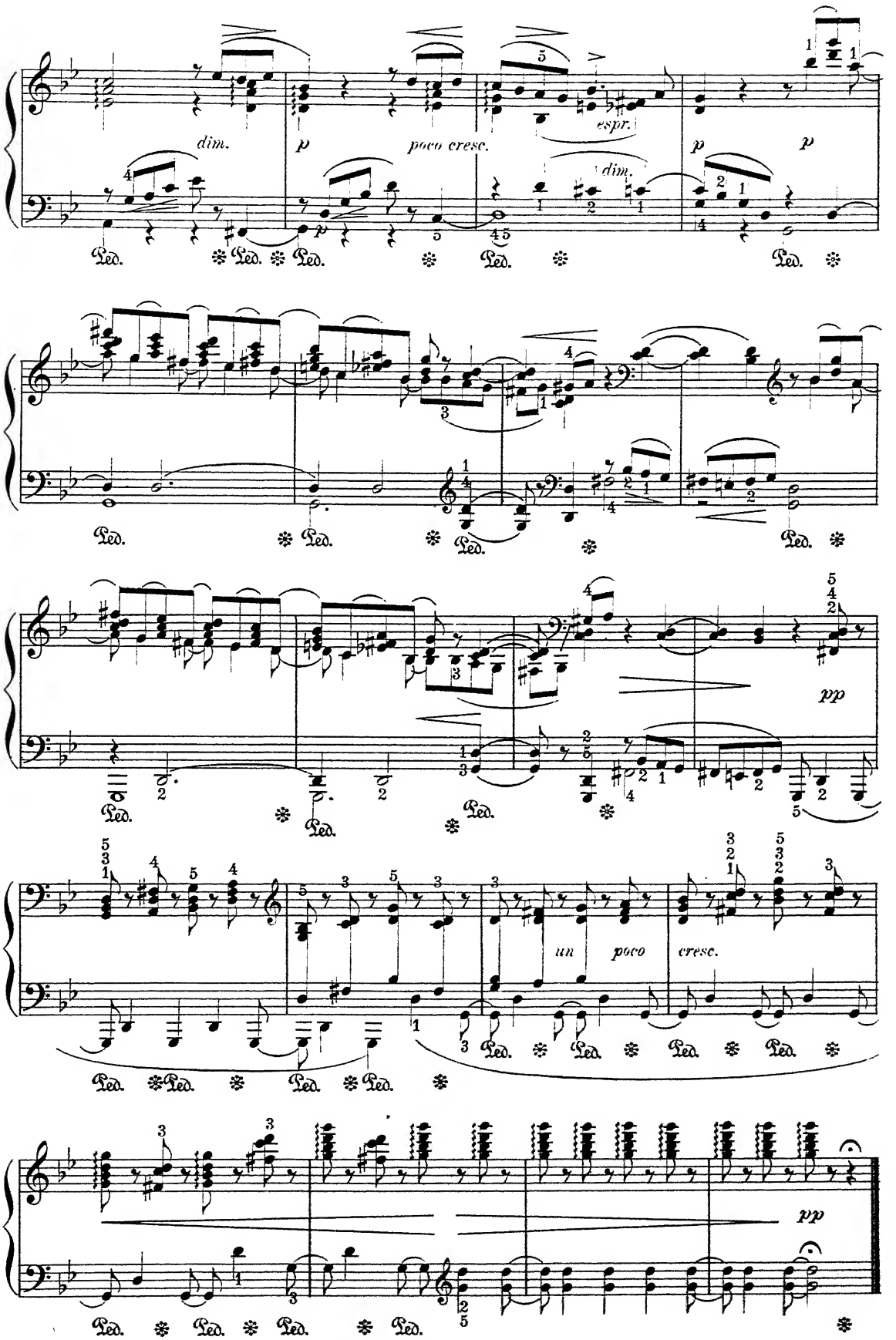
Tempo I.

Andante cantabile.





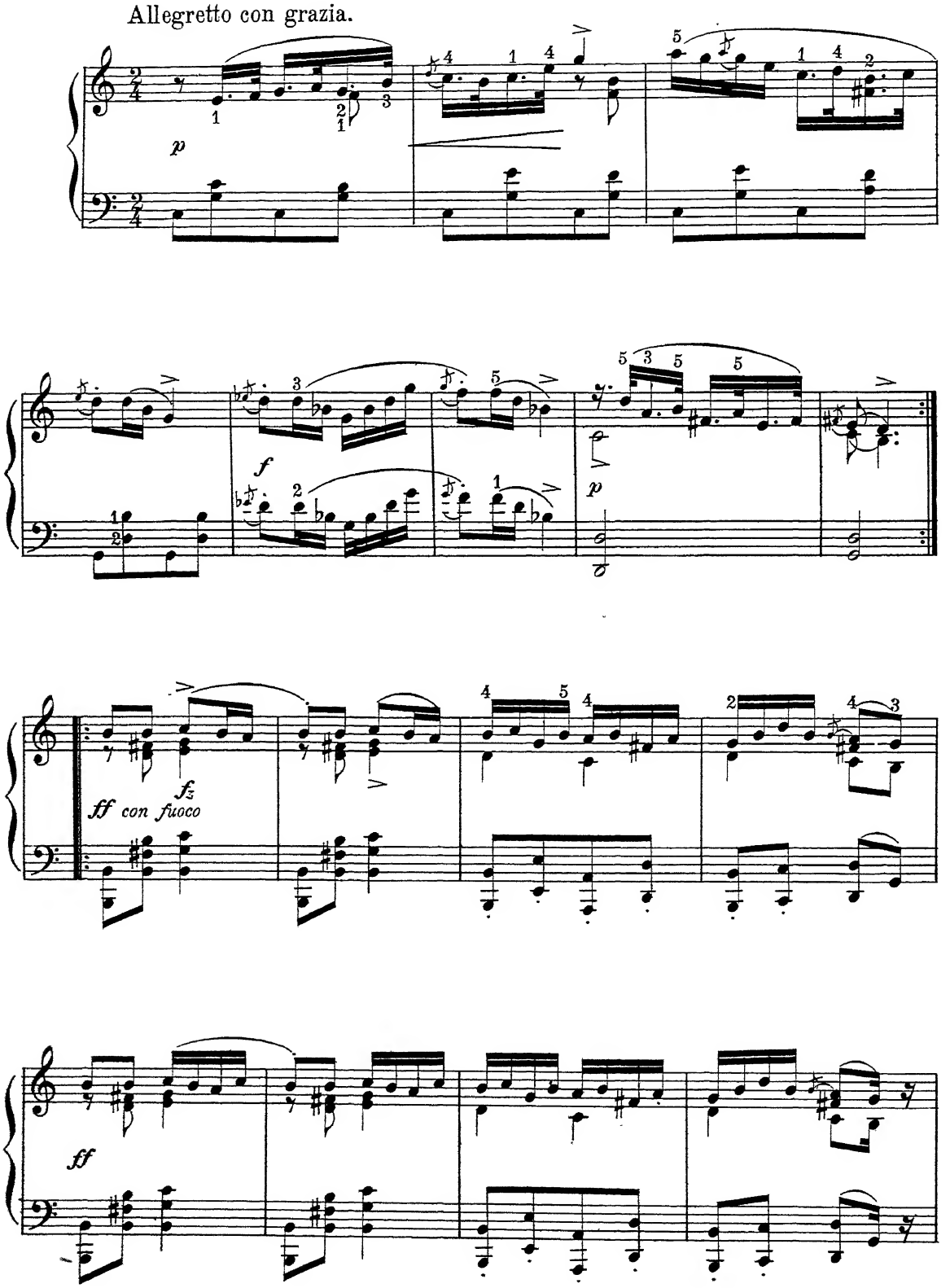

dim.
espr.
p
poco piu f
dim.
p
cresc.
f
dim.
p
p
espr.
cresc.

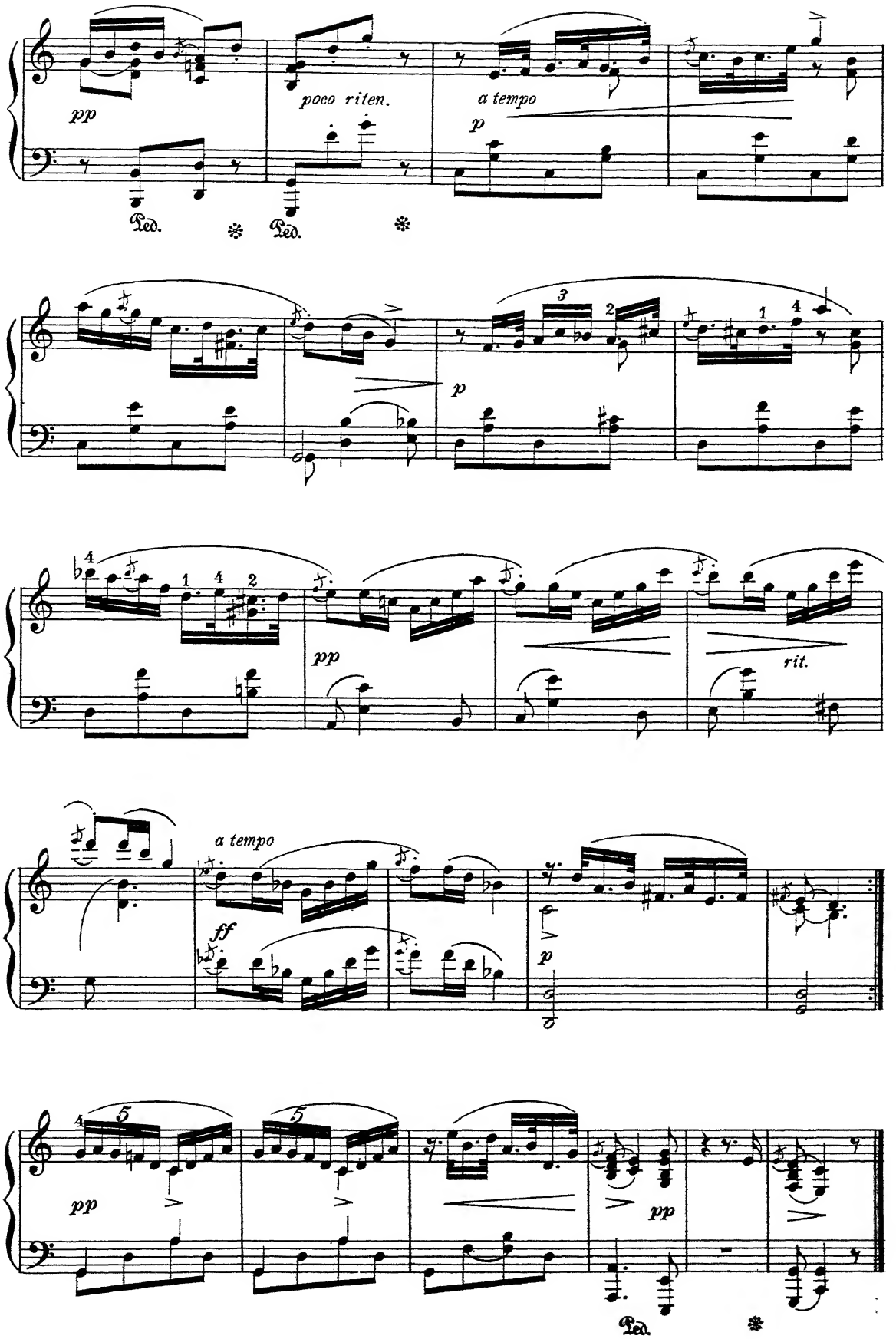

dim.
p
poco cresc.
espr.
dim.
p
p
Ped.
pp
un
poco
cresc.
pp

Humoreske.

E. GRIEG Op. 6. № 3.

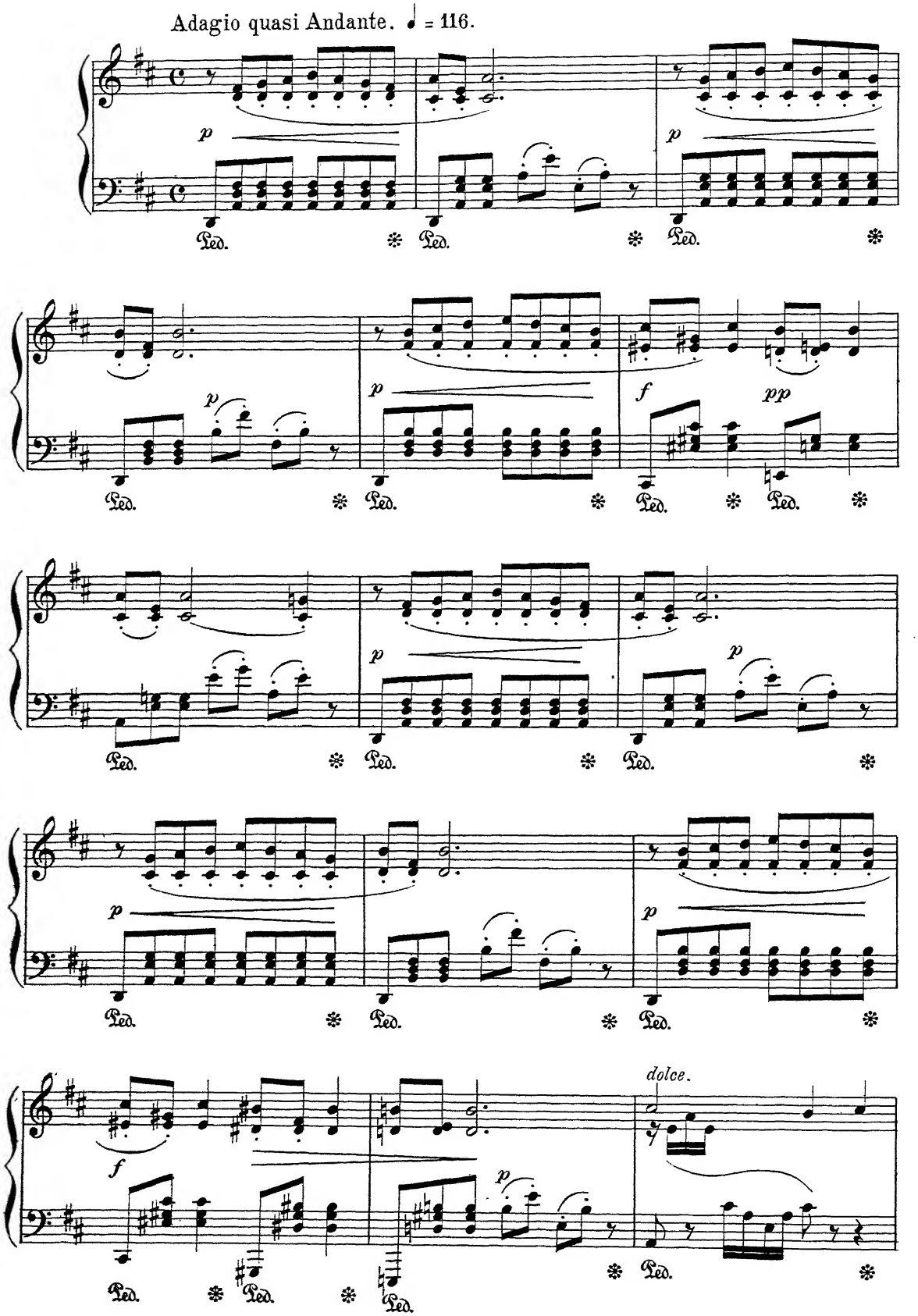
Allegretto con grazia.

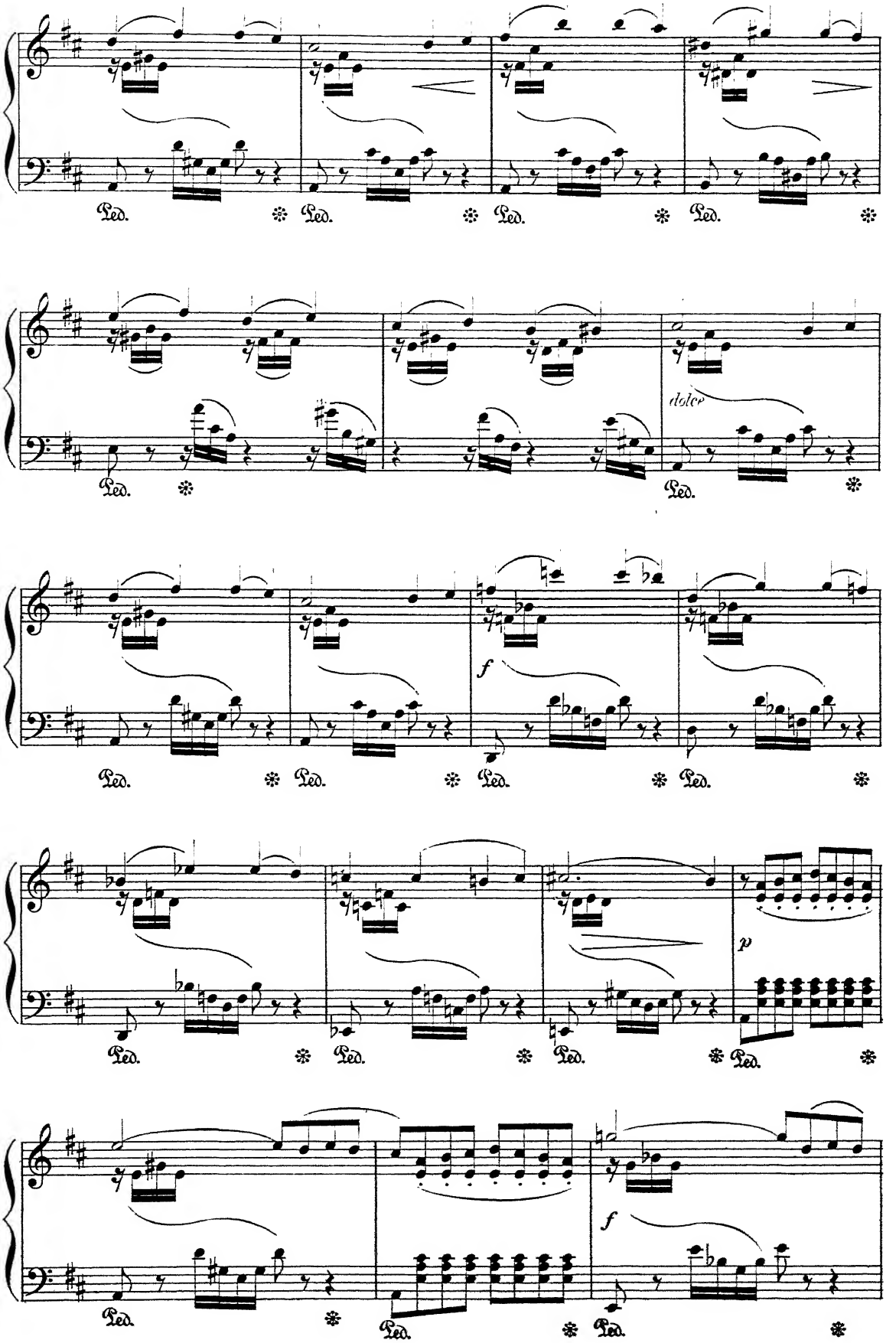


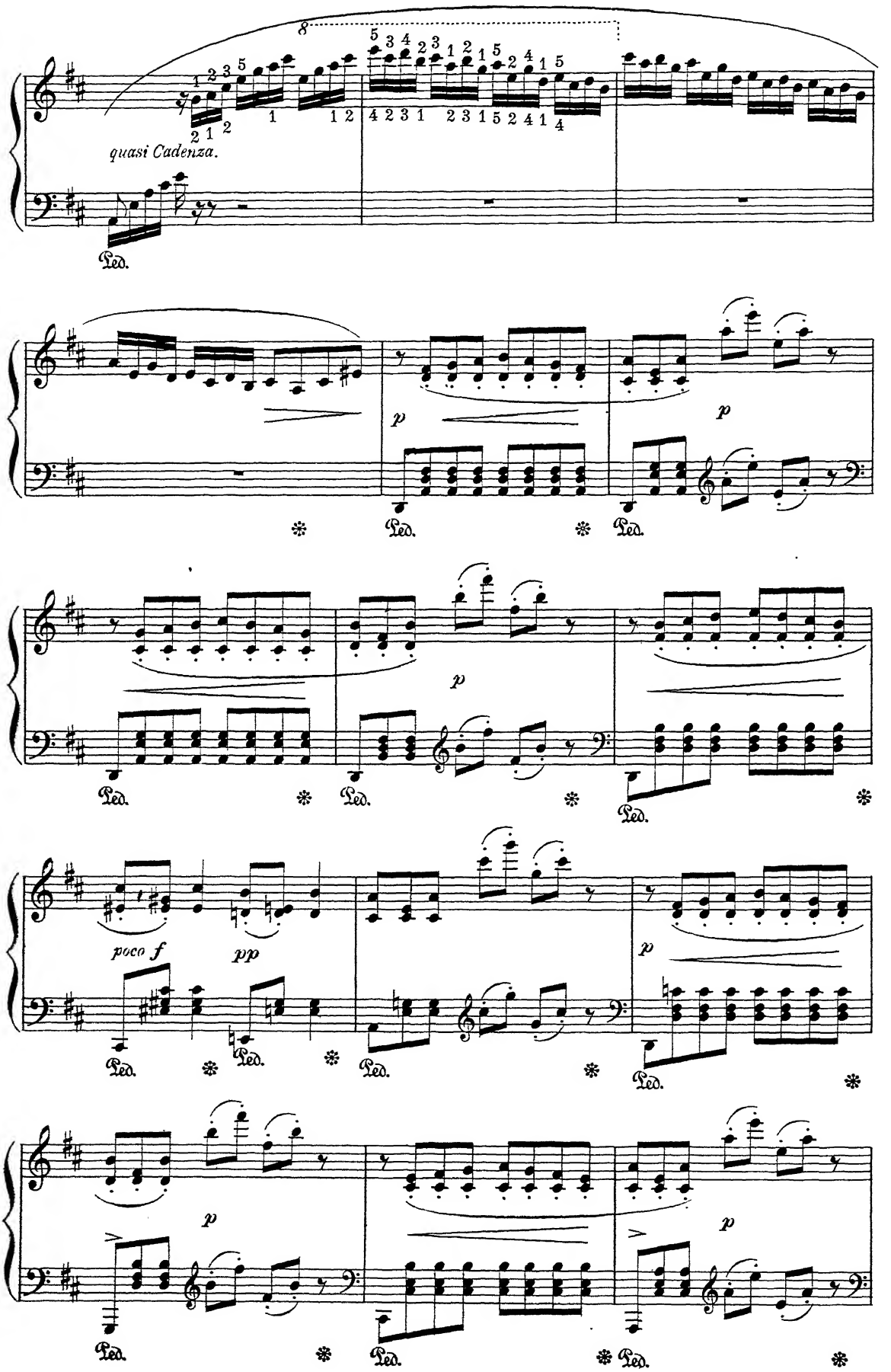

pp
poco riten.
a tempo
p
Ped.
Ped.
p
pp
rit.
a tempo
ff
p
pp
pp
Ped.

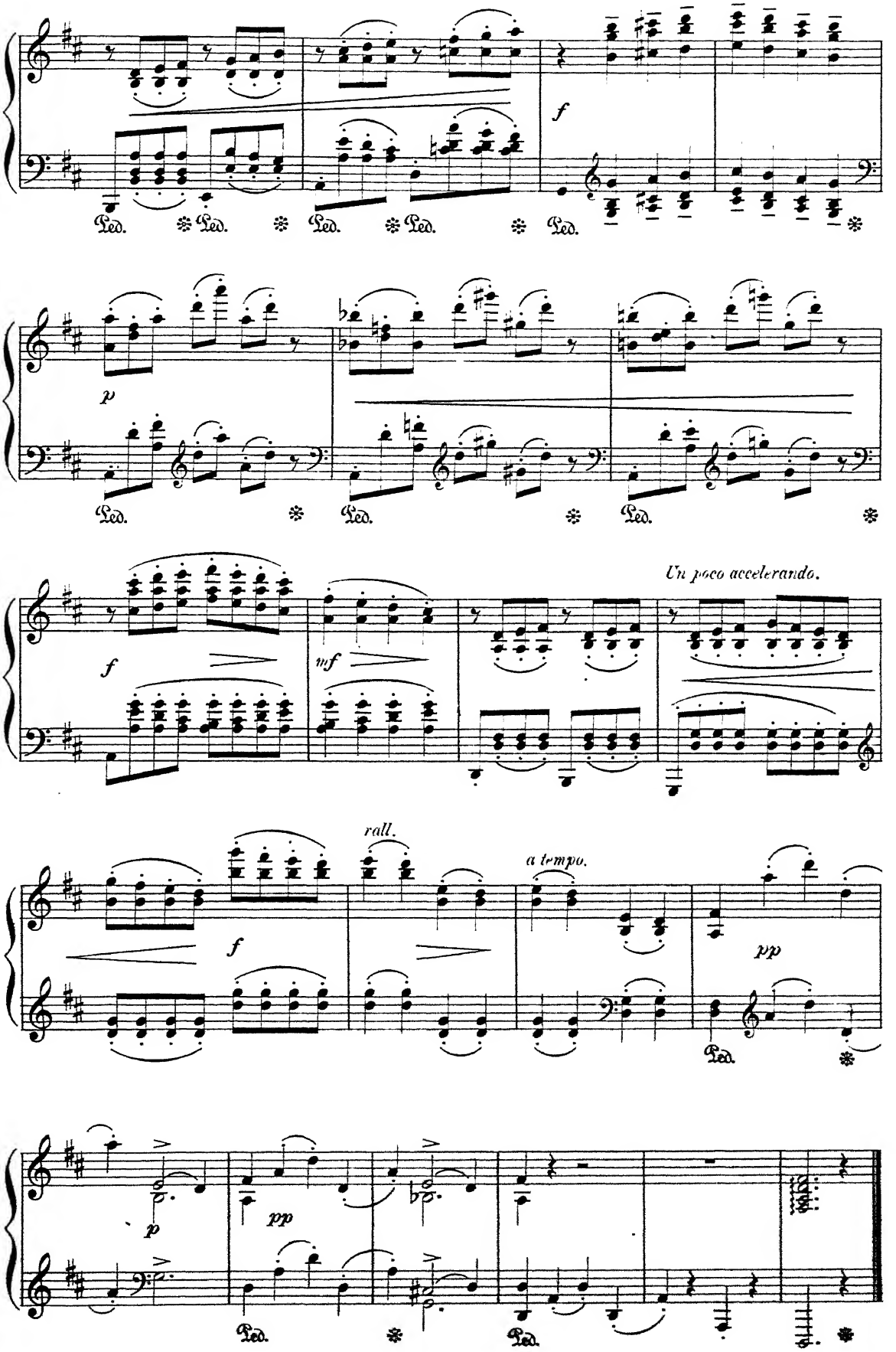
Romance.

J. RAFF, Op. 2.




Ped.
dolce
f
p


quasi Cadenza.
Ped.
p
poco f
pp

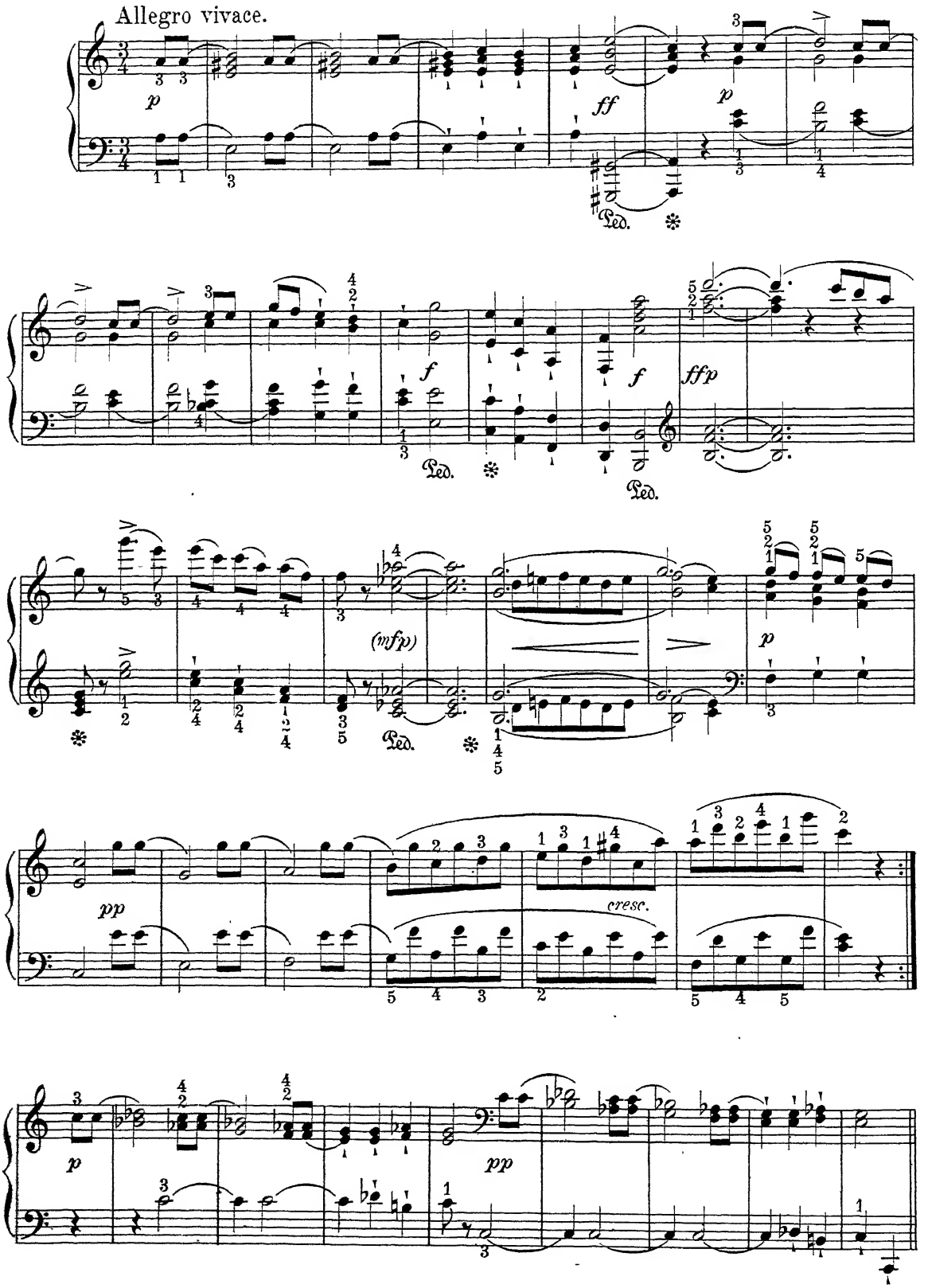

f
Ped.
p
Un poco accelerando.
mf
rall.
a tempo.
pp

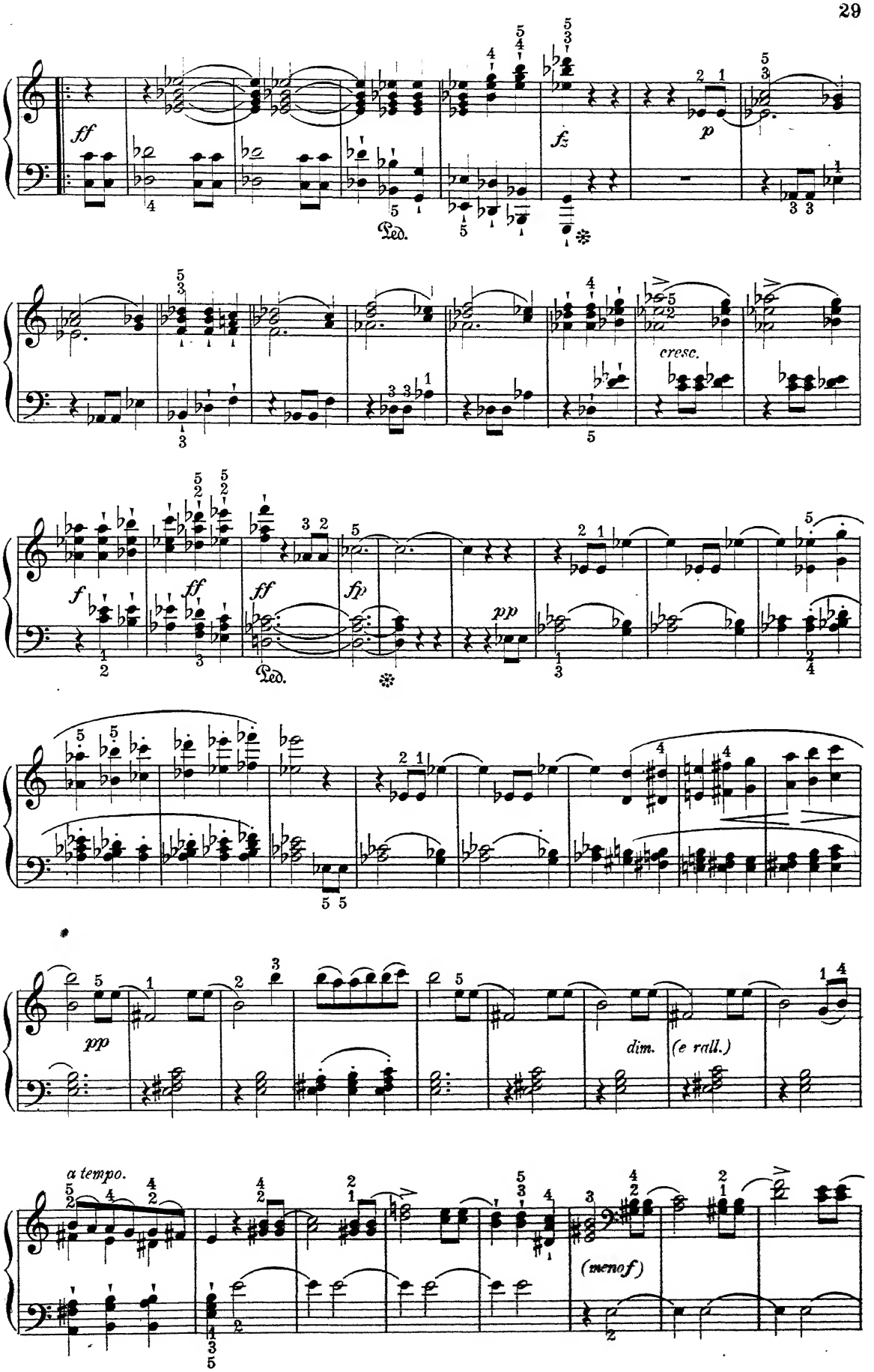
Scherzo

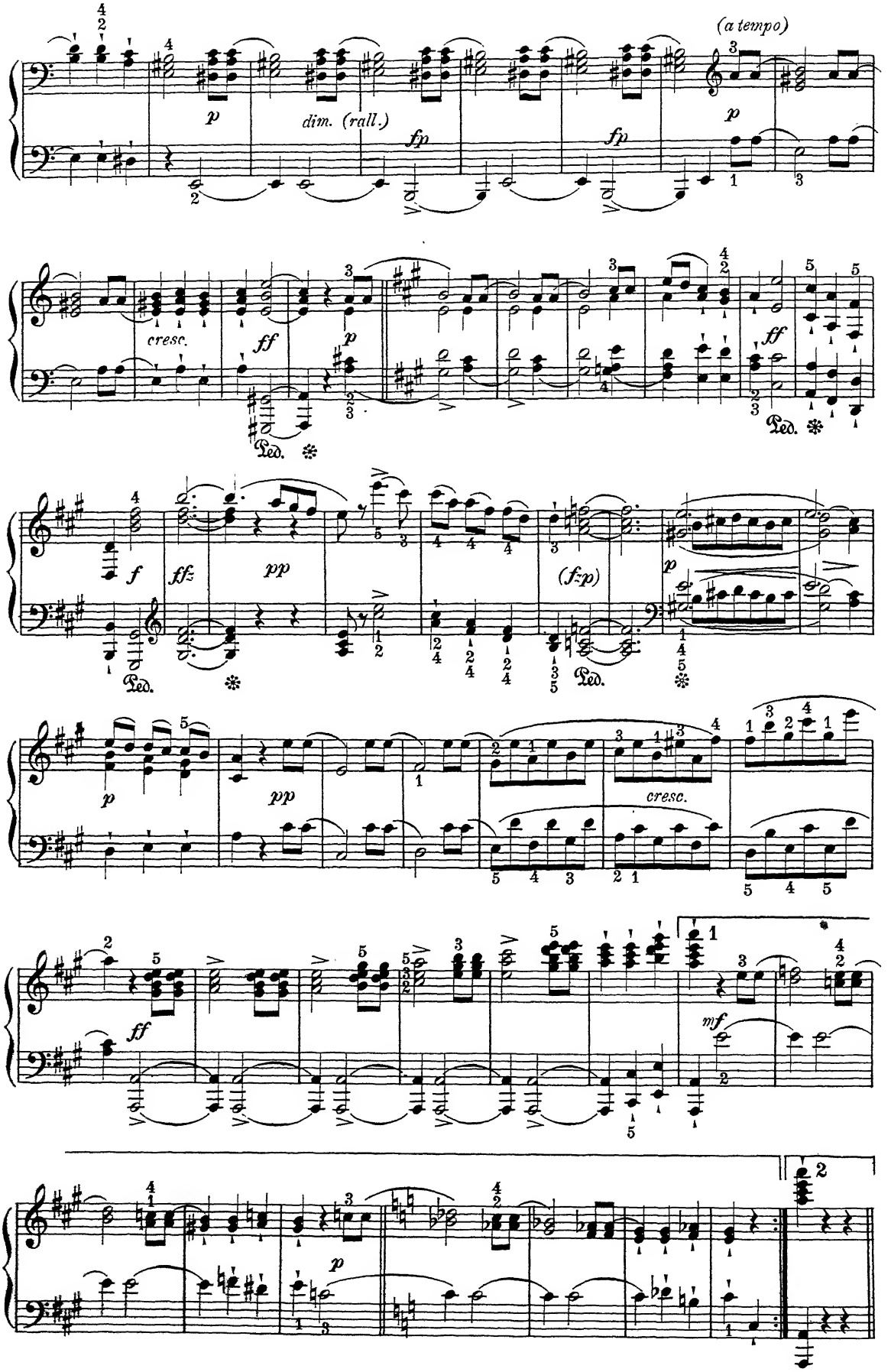
from the

SONATA IN A MINOR.

F. SCHUBERT Op. 42.

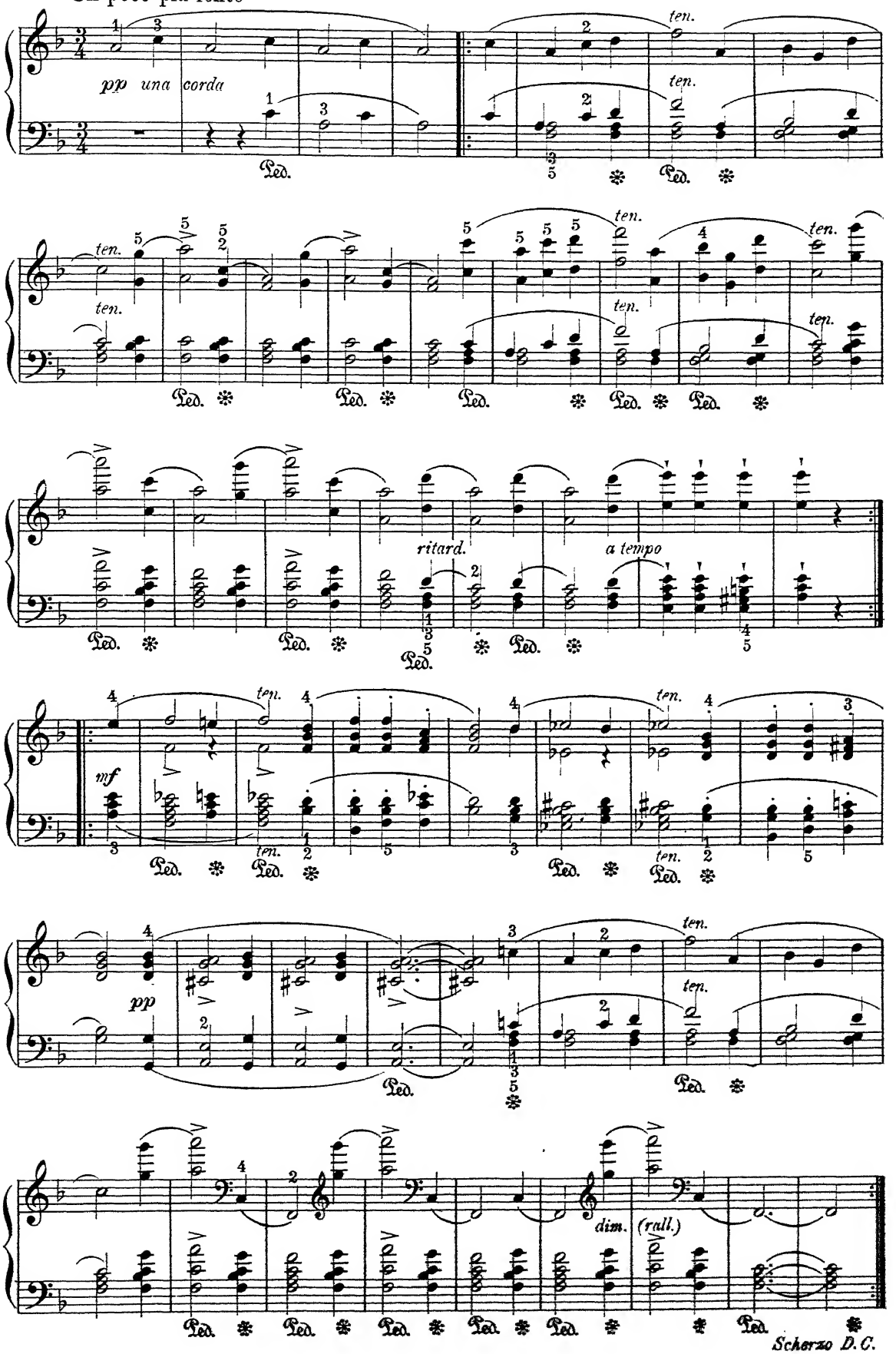



ff
Ped.
fz
p
cresc.
f
ff
ff
fp
pp
Ped.
pp
dim.
(e rall.)
a tempo.
(menof)


(a tempo)
p
dim. (rall.)
fp
fp
p
cresc.
ff
p
ff
Ped.
f
ffz
pp
(f:p)
p
Ped.
Ped.
p
pp
cresc.
ff
mf
p

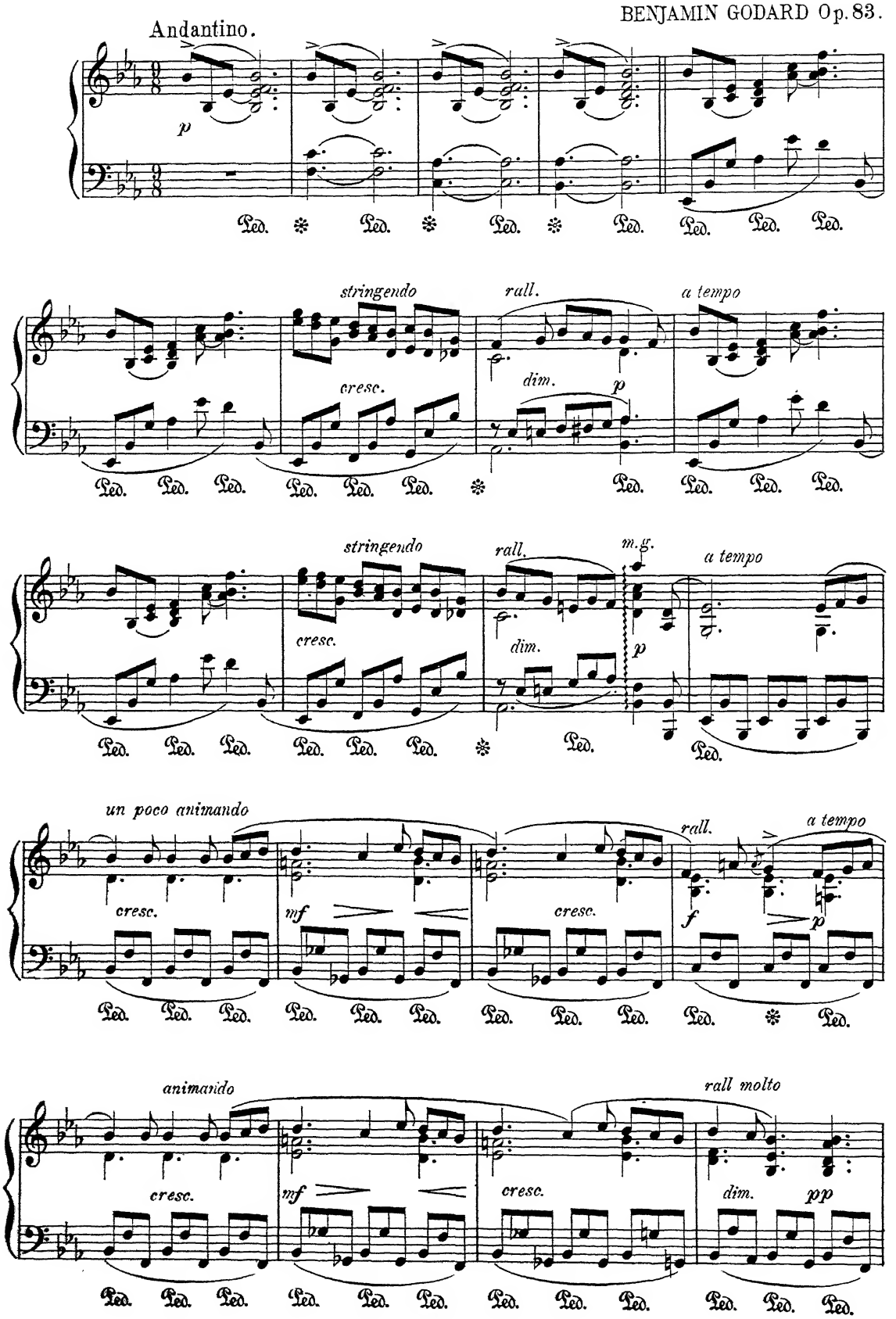
TRIO.

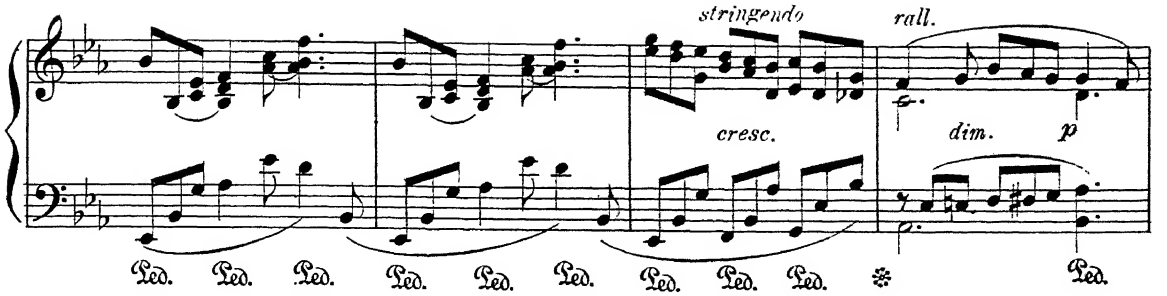
Un poco piu lento

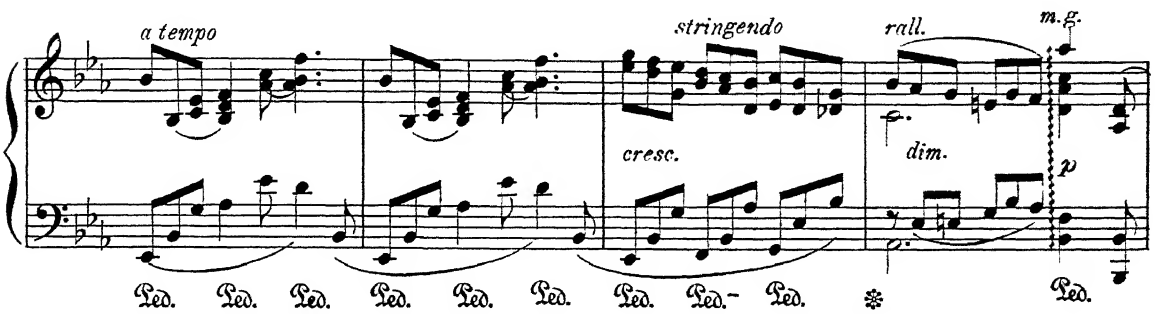


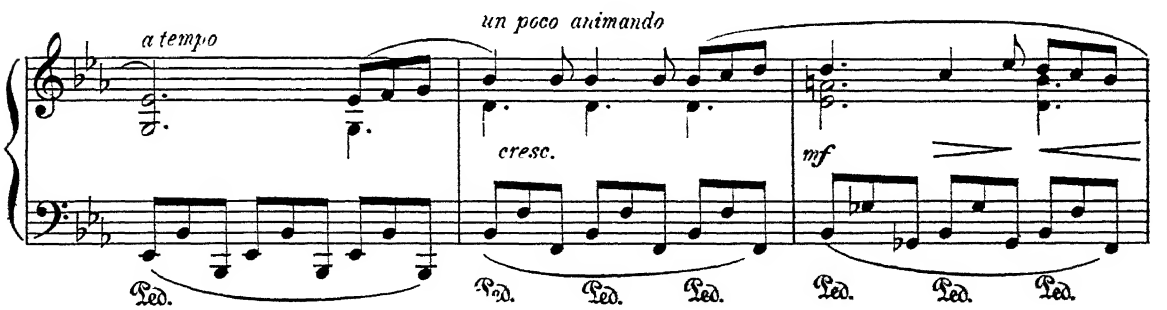
Au Matin.

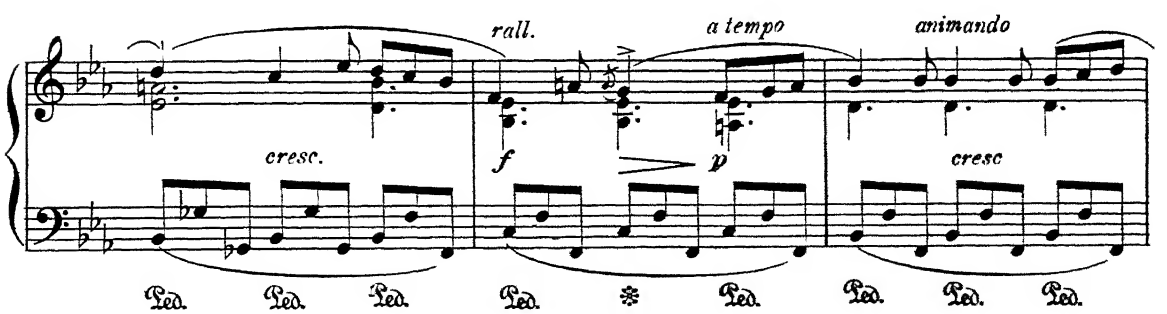
BENJAMIN GODARD Op. 83.

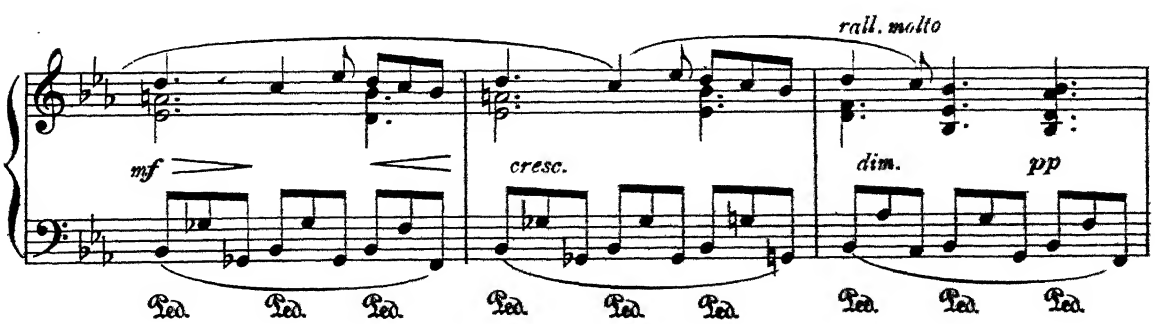


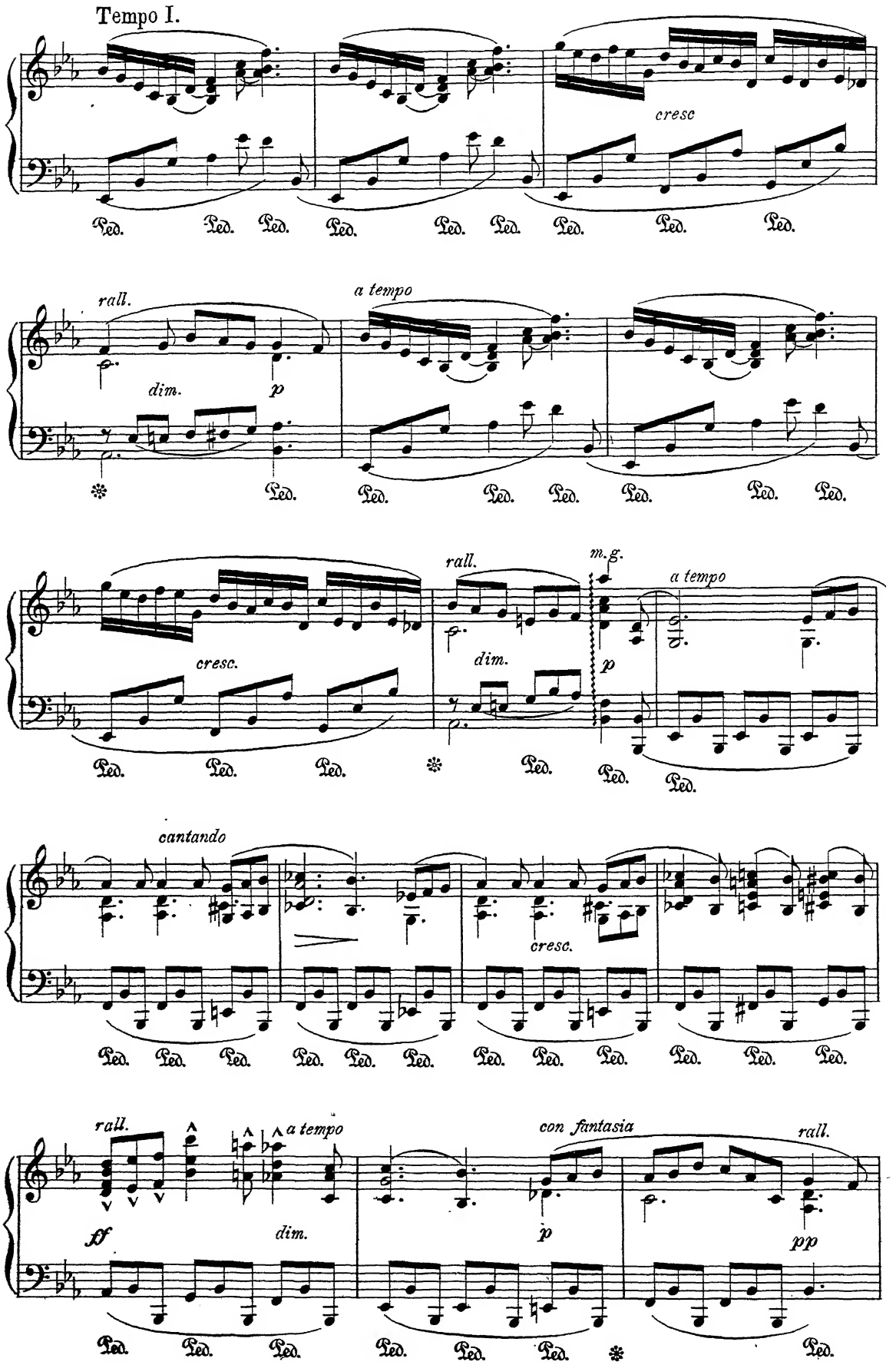

stringendo
rall.
cresc.
dim.
p
Ped.

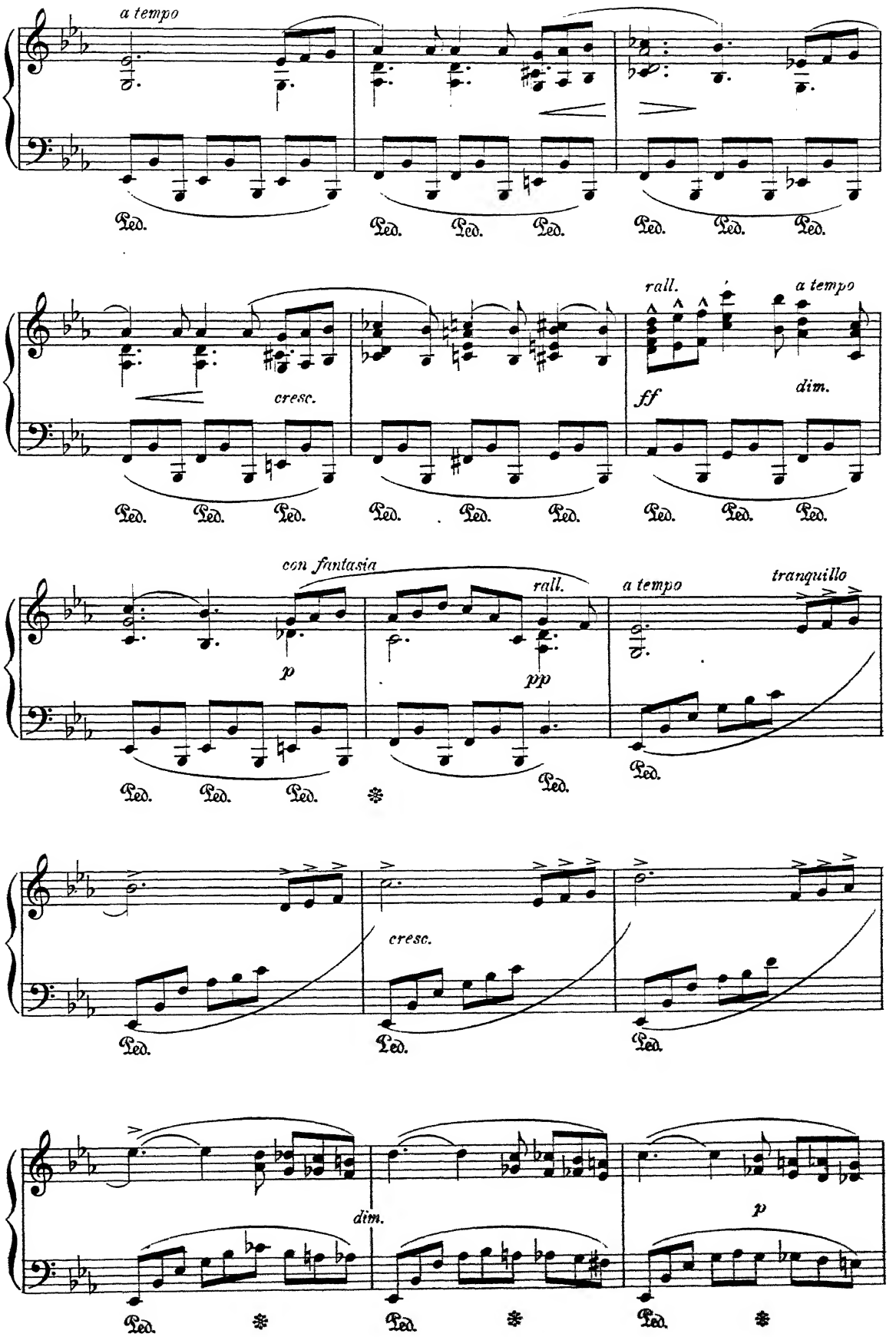

a tempo
stringendo
rall.
m.g.
cresc.
dim.
p
Ped.

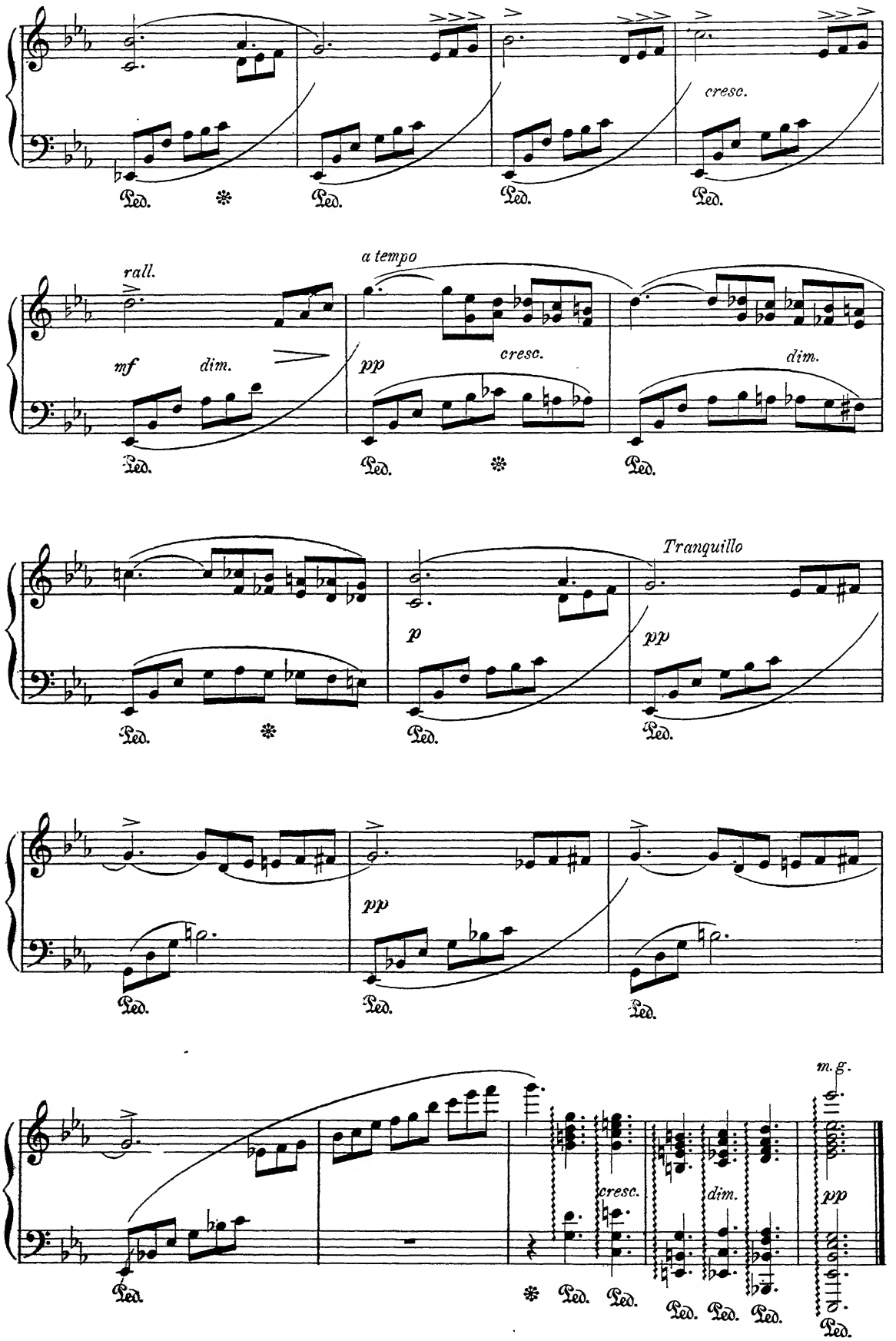

a tempo
un poco animando
cresc.
mf
Ped.


rall.
a tempo
animando
cresc.
f
p
cresc
Ped.


rall. molto
mf
cresc.
dim.
pp
Ped.


Tempo I.
cresc
rall.
dim.
p
a tempo
cresc.
rall.
dim.
m.g.
p
a tempo
cantando
cresc.
rall.
ff
a tempo
dim.
con fantasia
p
rall.
pp

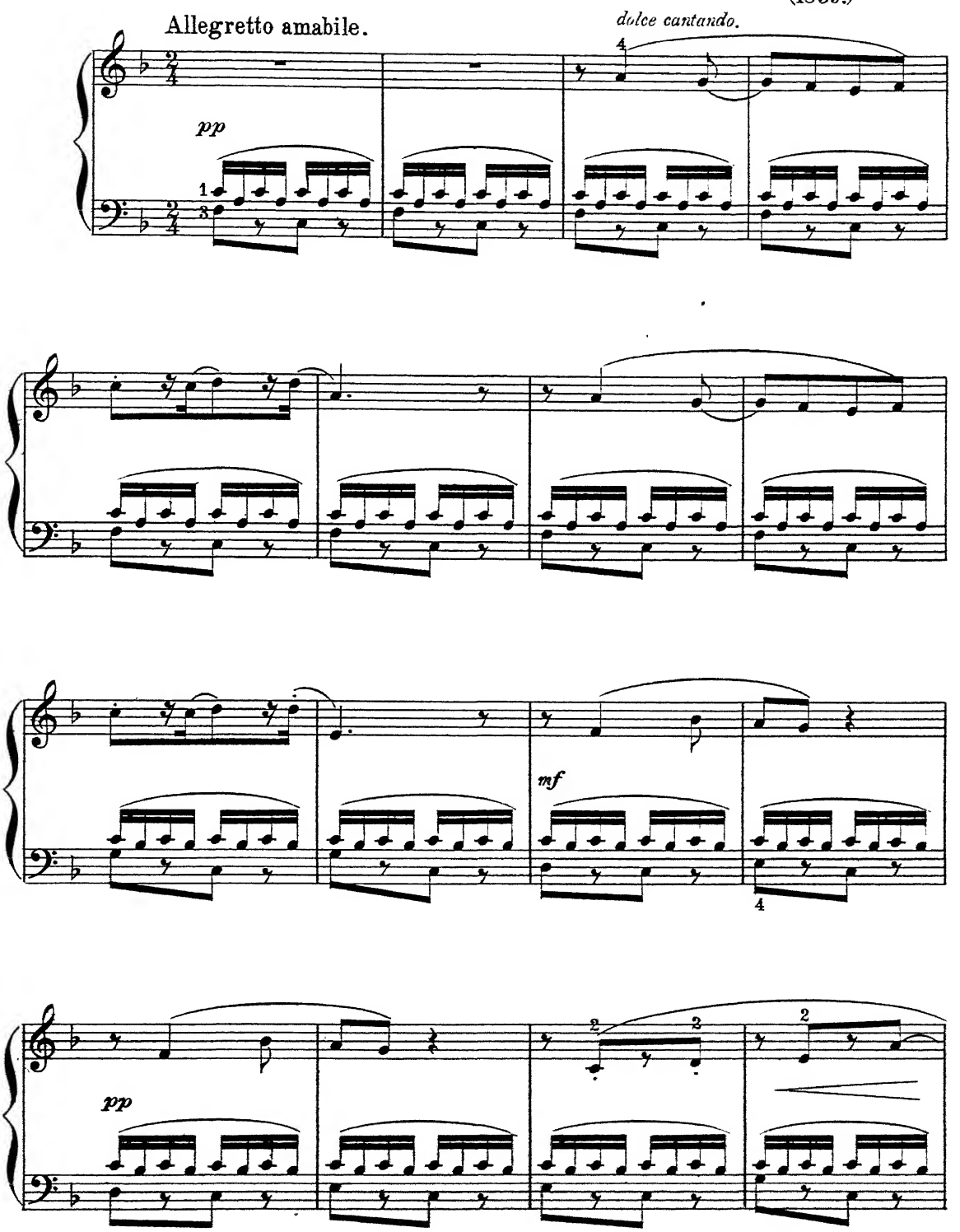

a tempo
Ped.
cresc.
rall.
a tempo
ff
dim.
con fantasia
p
rall.
pp
a tempo
tranquillo
cresc.
dim.
p

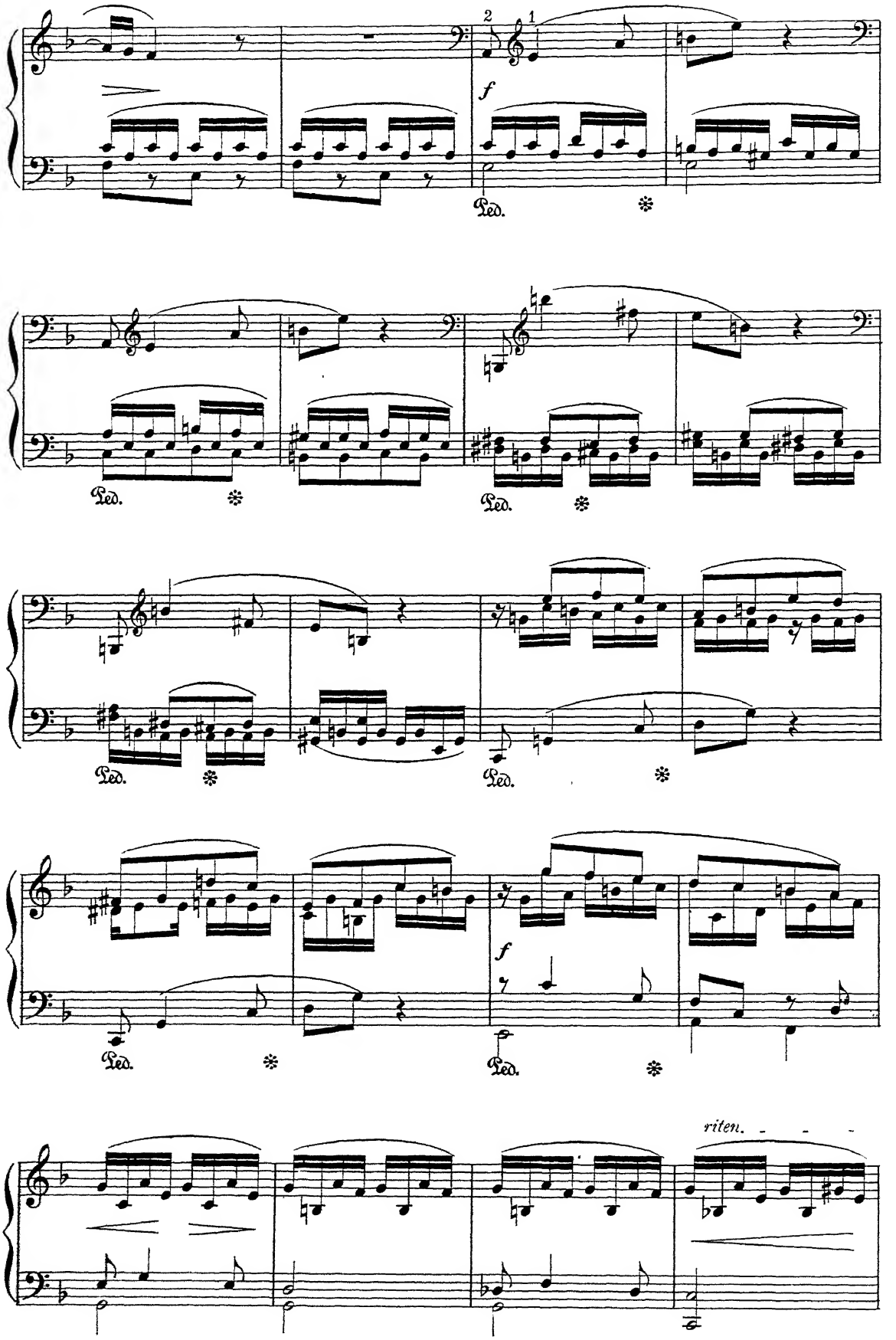

cresc.
rall.
a tempo
mf
dim.
pp
cresc.
dim.
Tranquillo
p
pp
pp
cresc.
dim.
pp
m.g.
Ped.

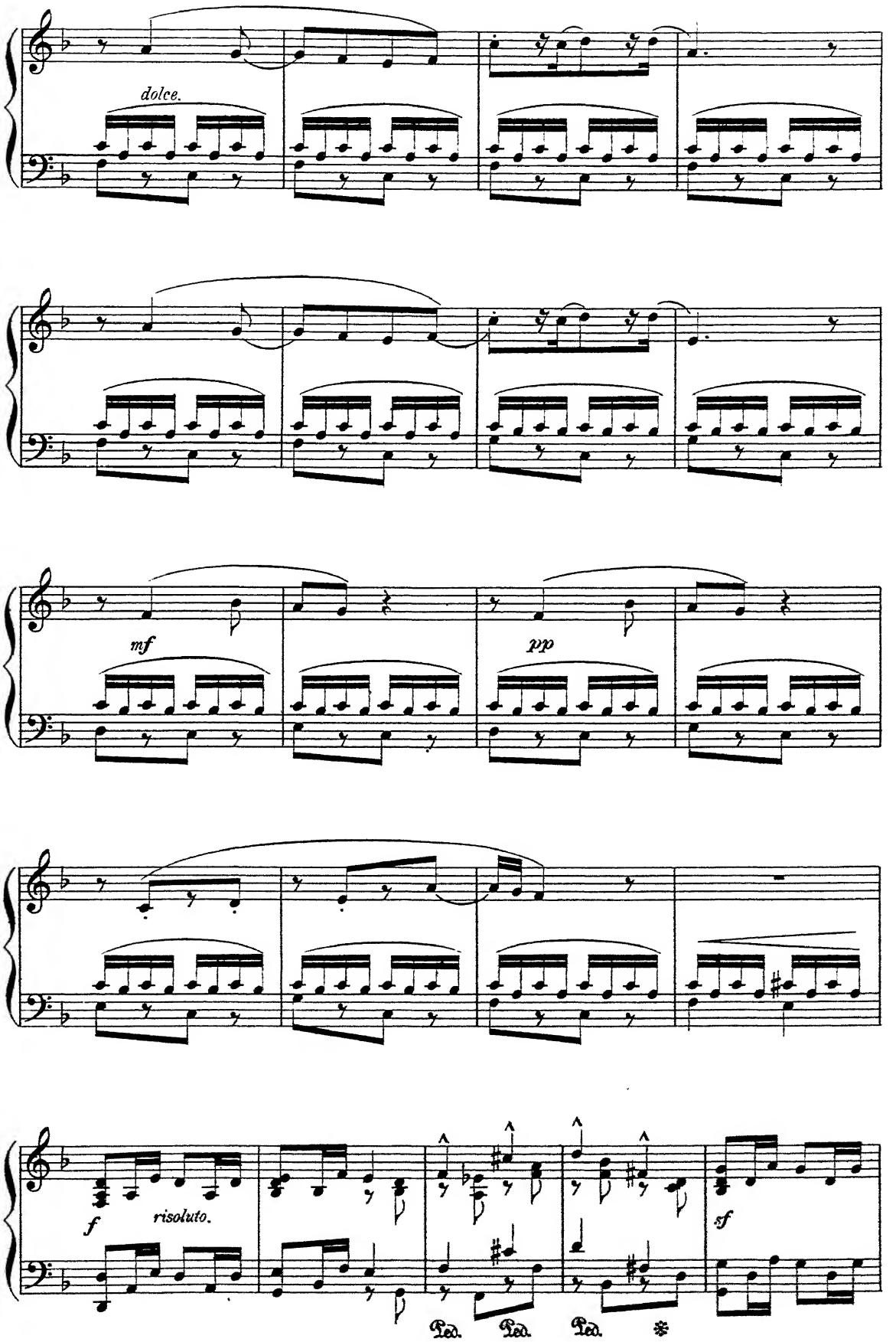
Idyl.

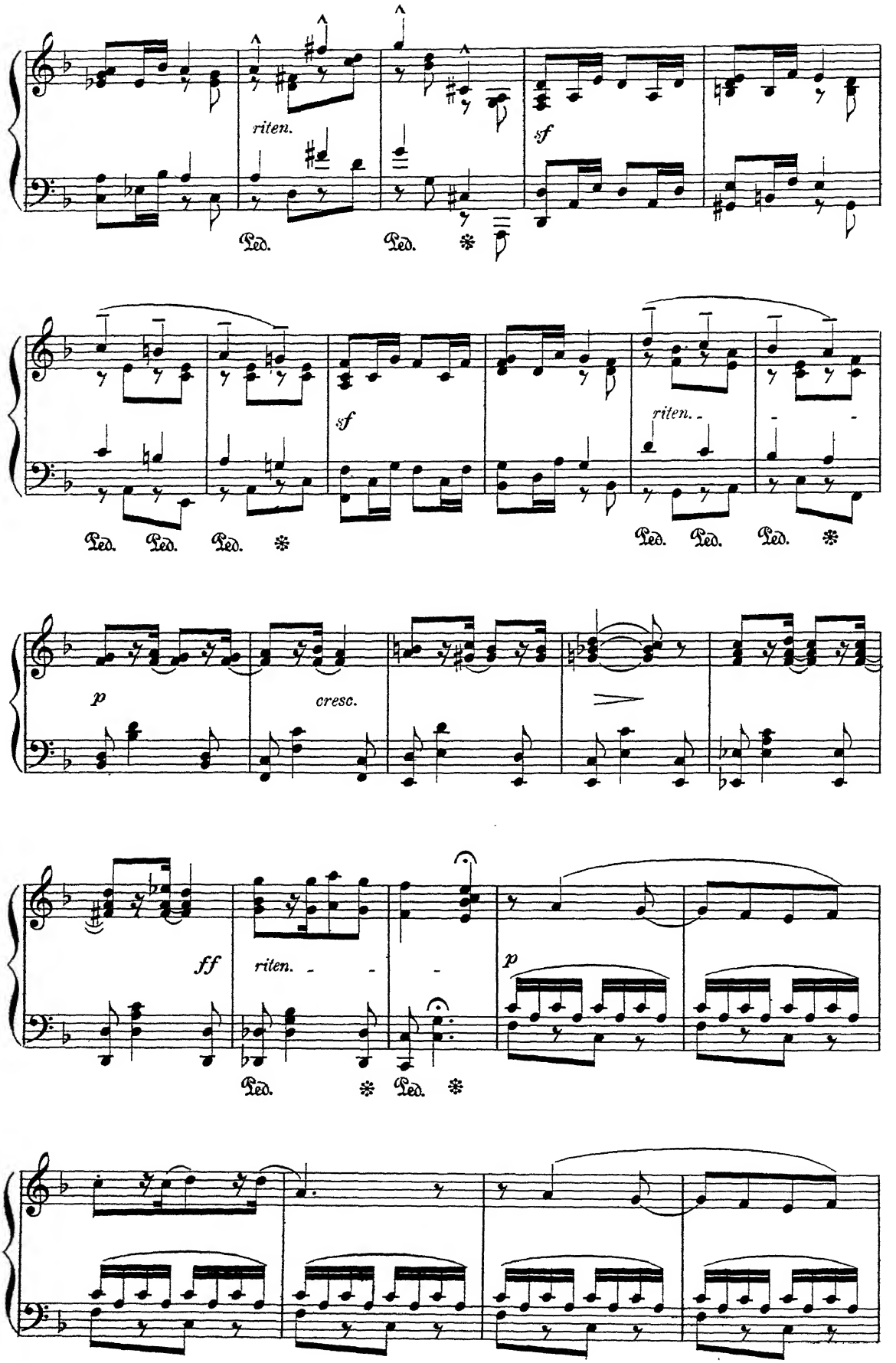
IDYLLE.

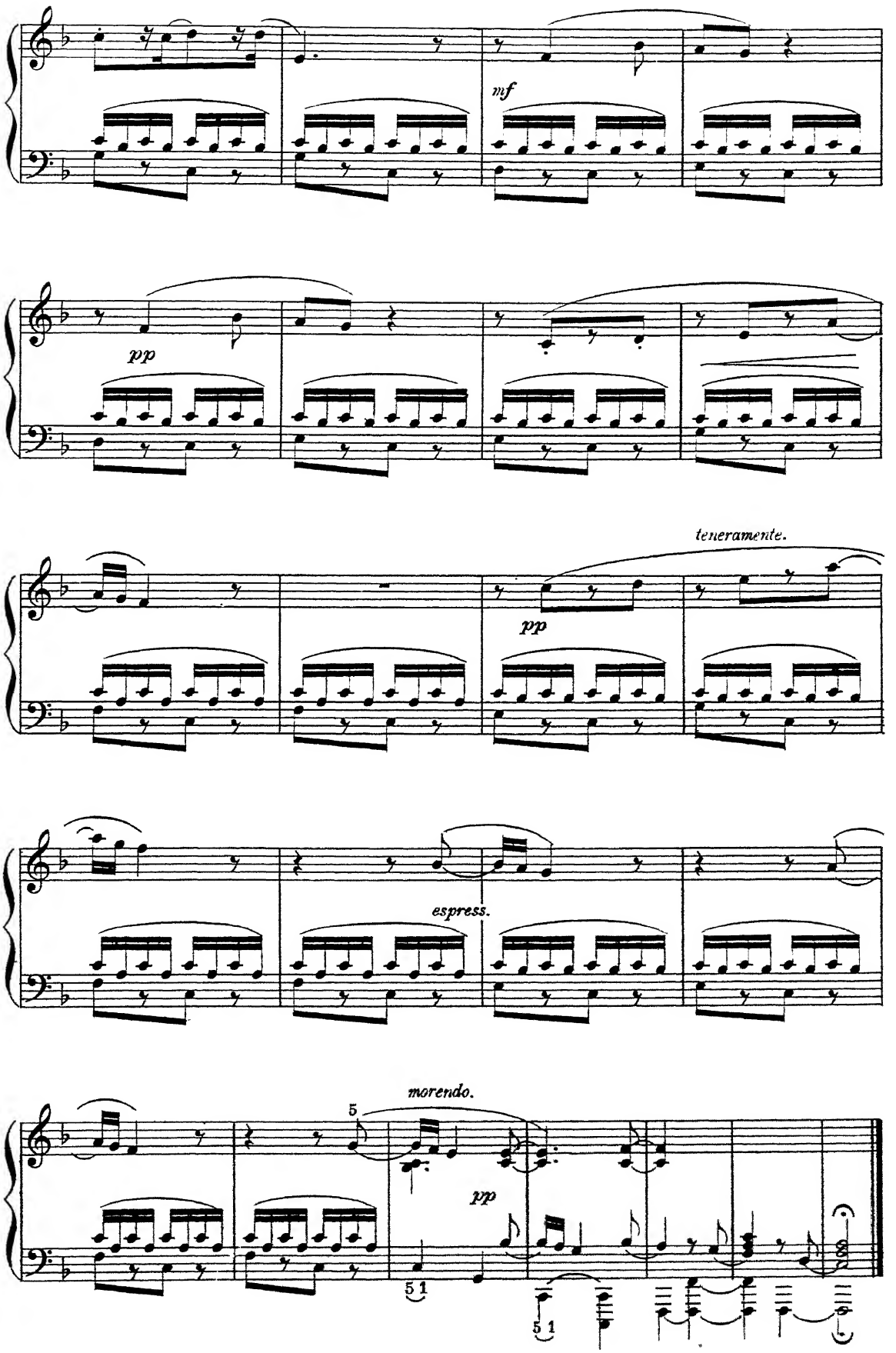
J. RHEINBERGER, Op. 6.
(1839.)




2
1
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
riten.


dolce.
mf
pp
f
risoluto.
sf
Ped.
Ped.
Ped.
*

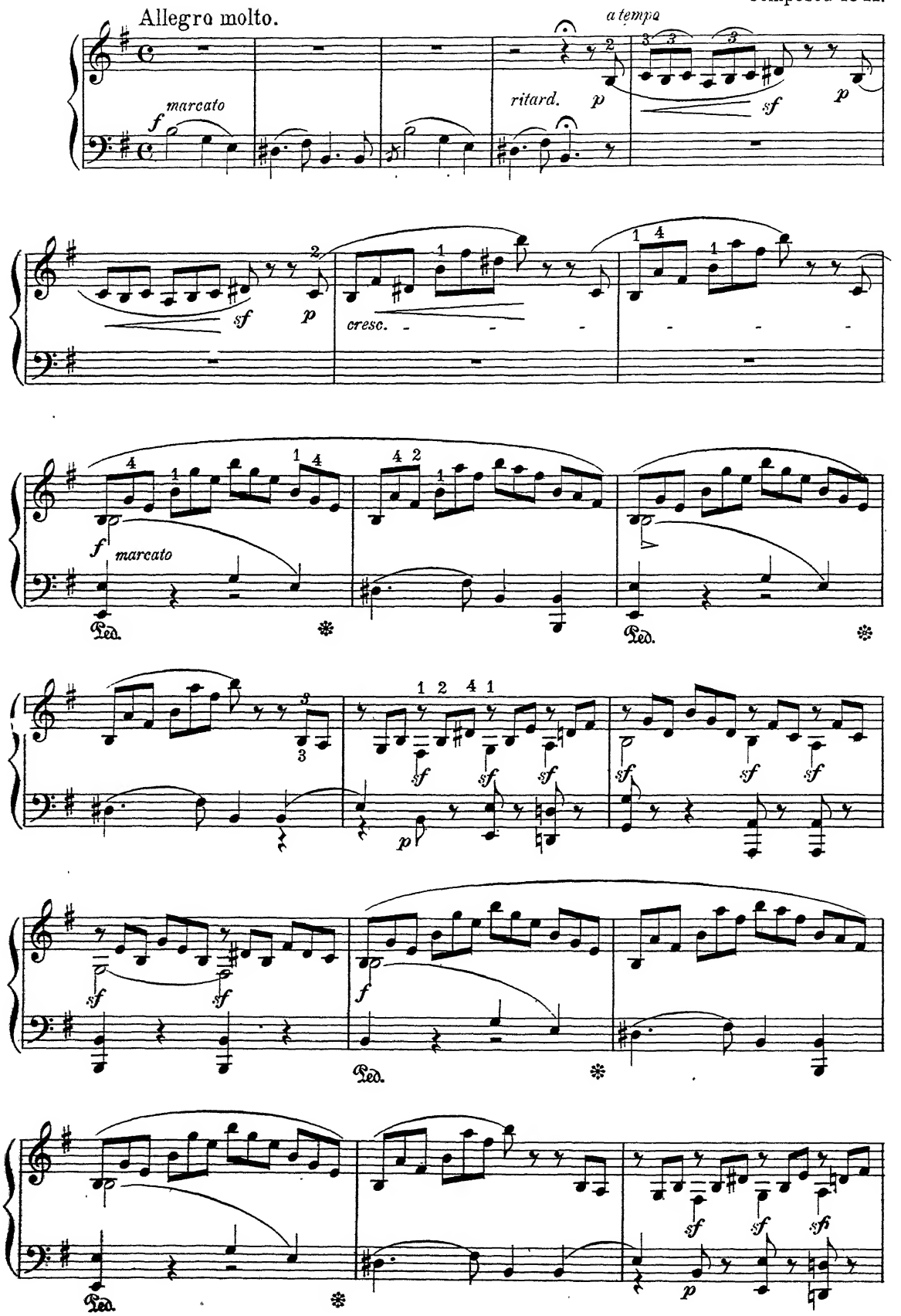

riten.
sf
Ped.
Ped.
sf
riten.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
cresc.
ff
riten.
p
Ped.
Ped.

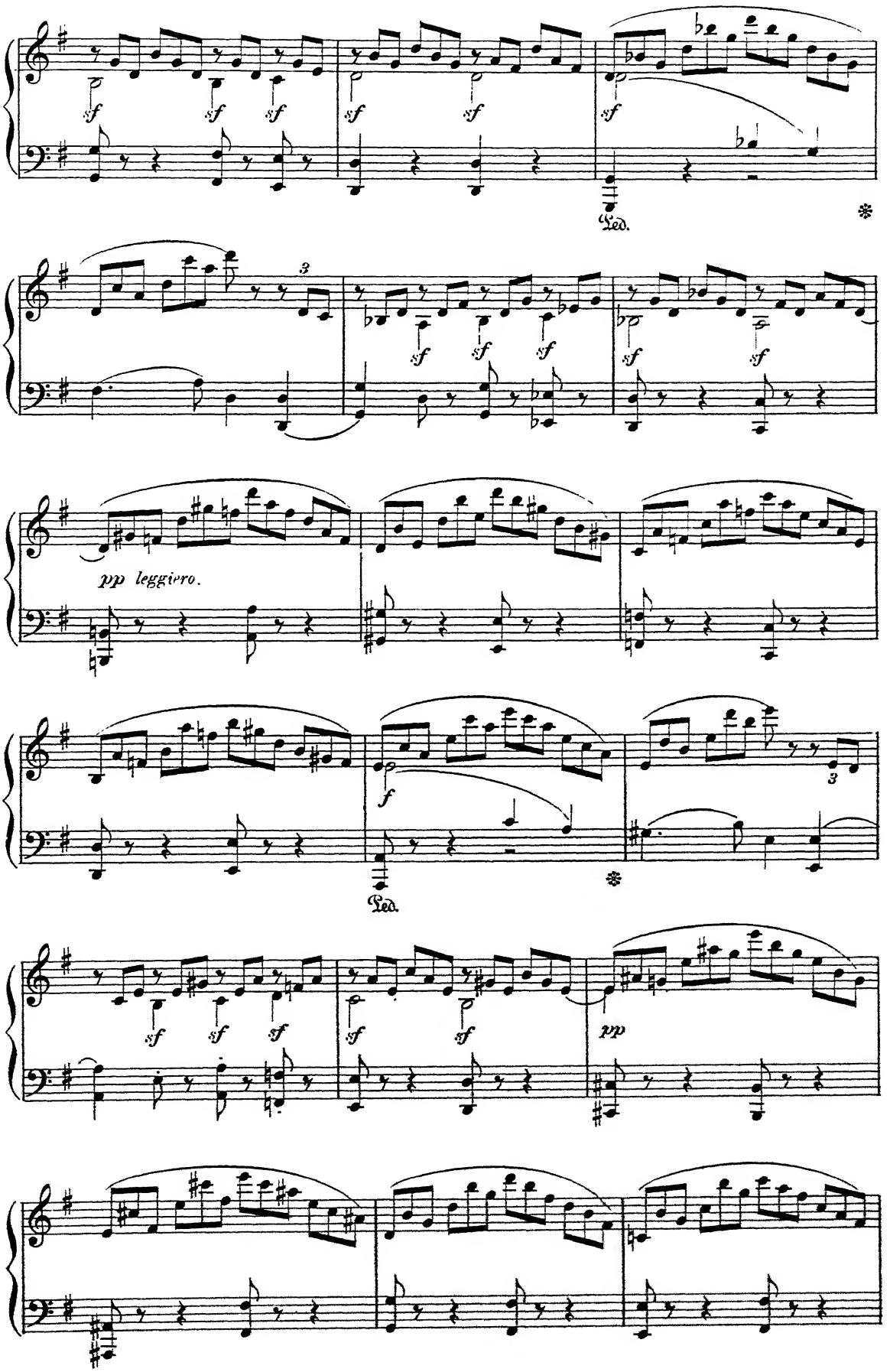

mf
pp
teneramente.
pp
espress.
morendo.
5
pp
5 1
5 1

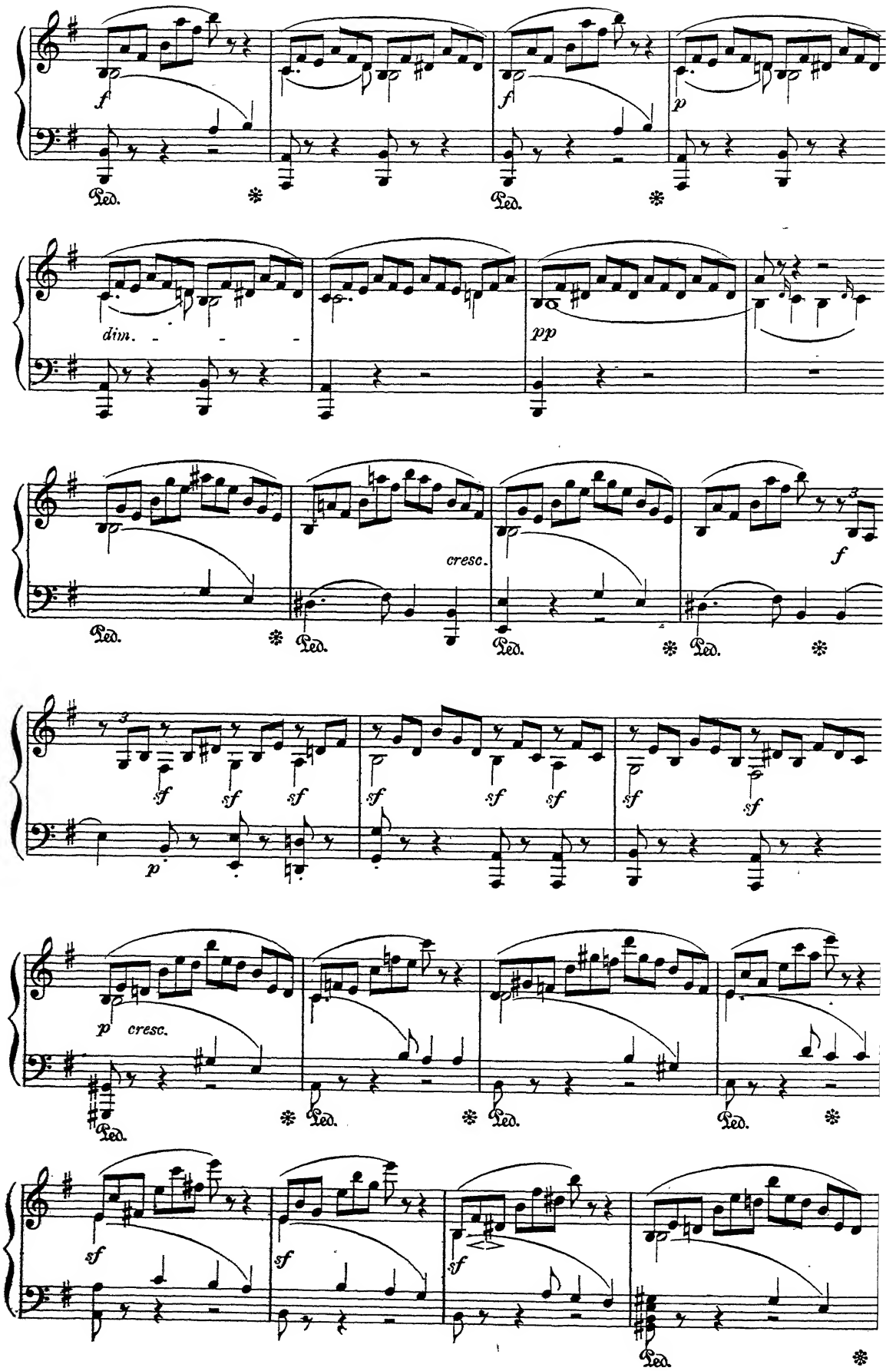
Prelude.

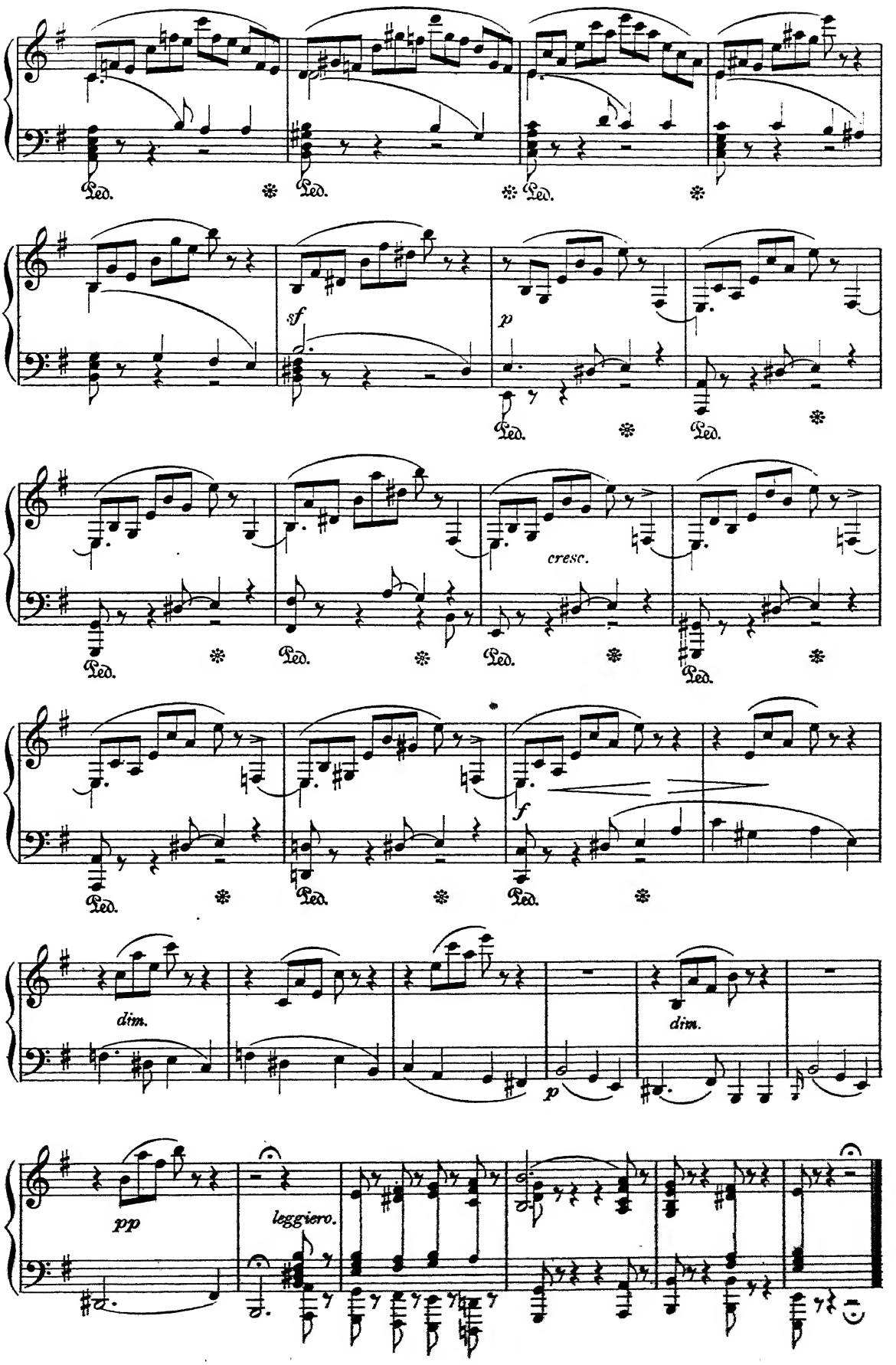
FELIX MENDELSSOHN BARTHOLDY.

Composed 1841.



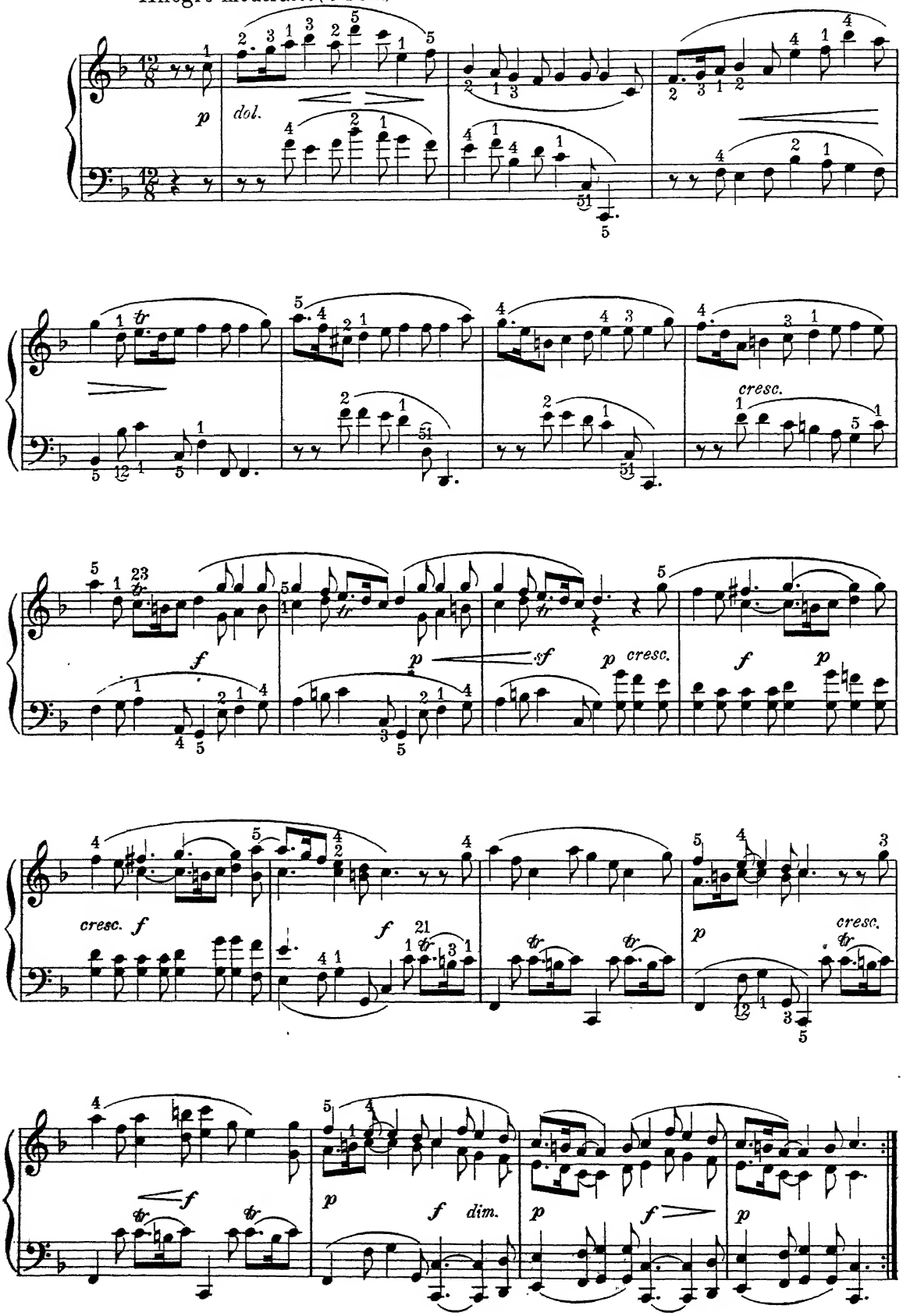

sf
Ped.
pp leggiero.
f
pp

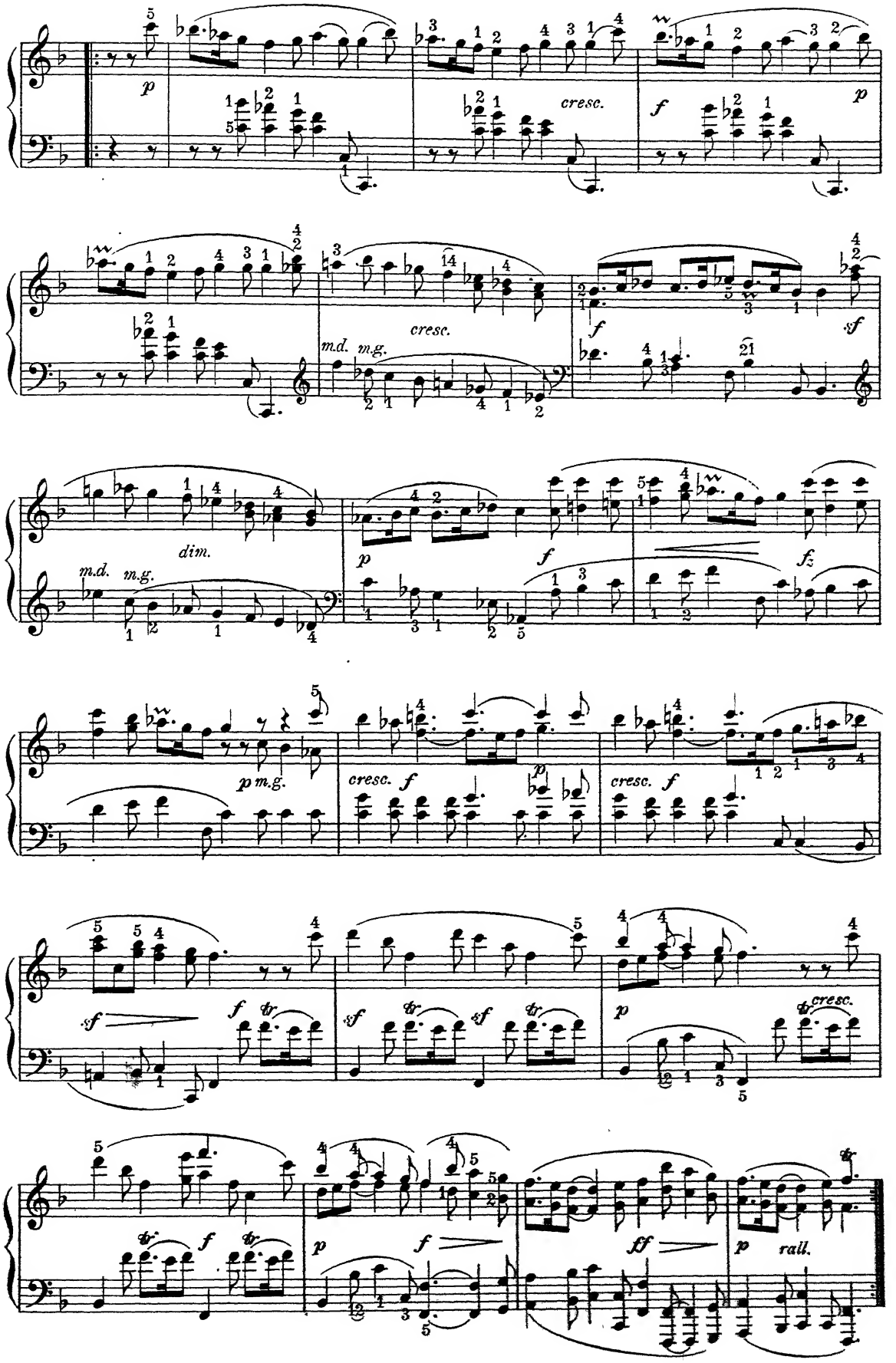

f
Ped.
f
Ped.
p
dim.
pp
cresc.
f
sf
p
p cresc.
sf


Ped.
sf
p
cresc.
f
dim.
dim.
p
pp
leggiero.

Pastorale.

Allegro moderato. (♩ = 92.) D. SCARLATTI.



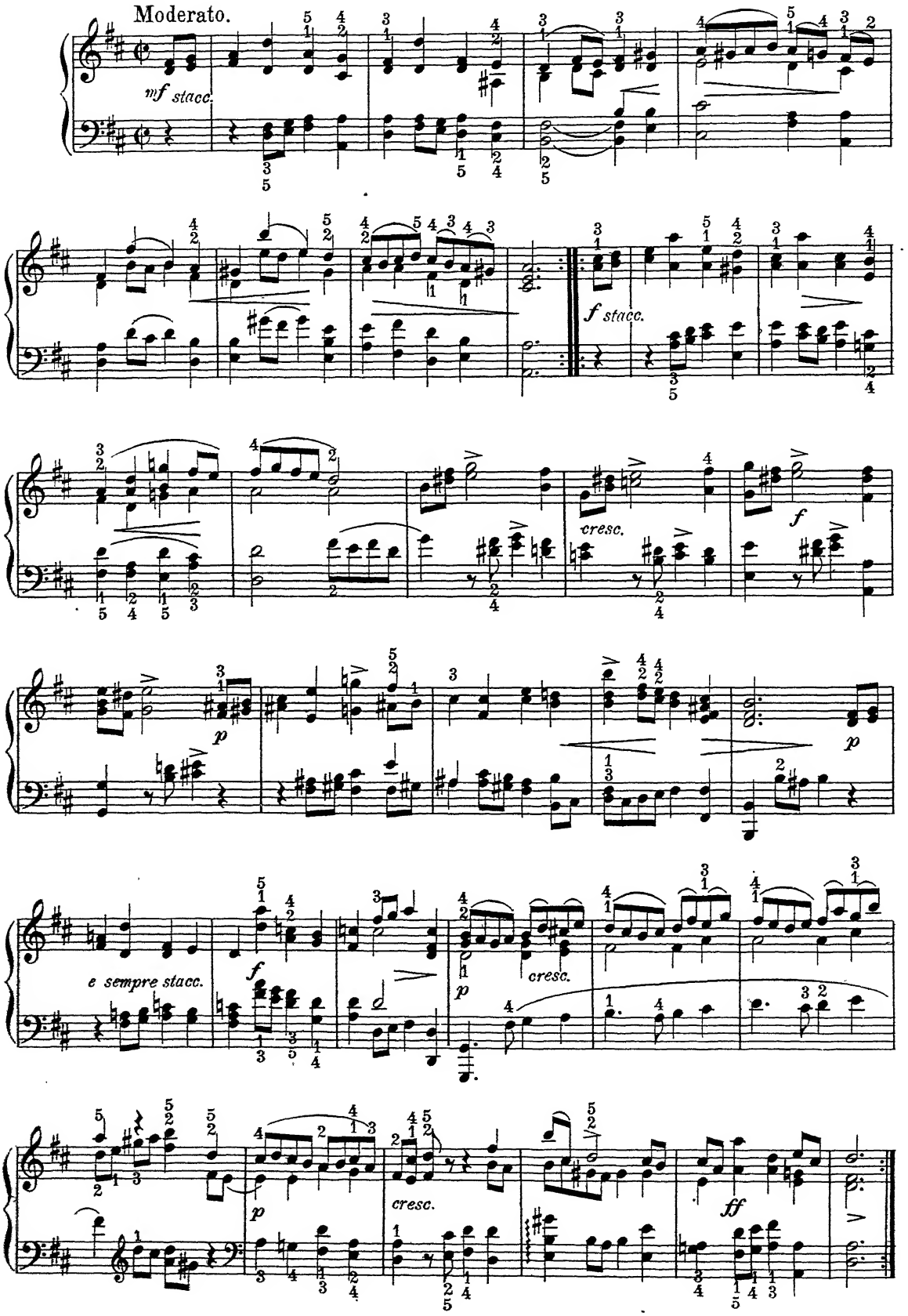

p
cresc.
f
p
cresc.
m.d. m.g.
f
sf
dim.
m.d. m.g.
p
f
fz
p m.g.
cresc. f
p
cresc. f
sf
f
sf
f
sf
p
cresc.
p
f
ff
p rall.

Bourrée.

FROM THE

SUITE FOR TRUMPET.

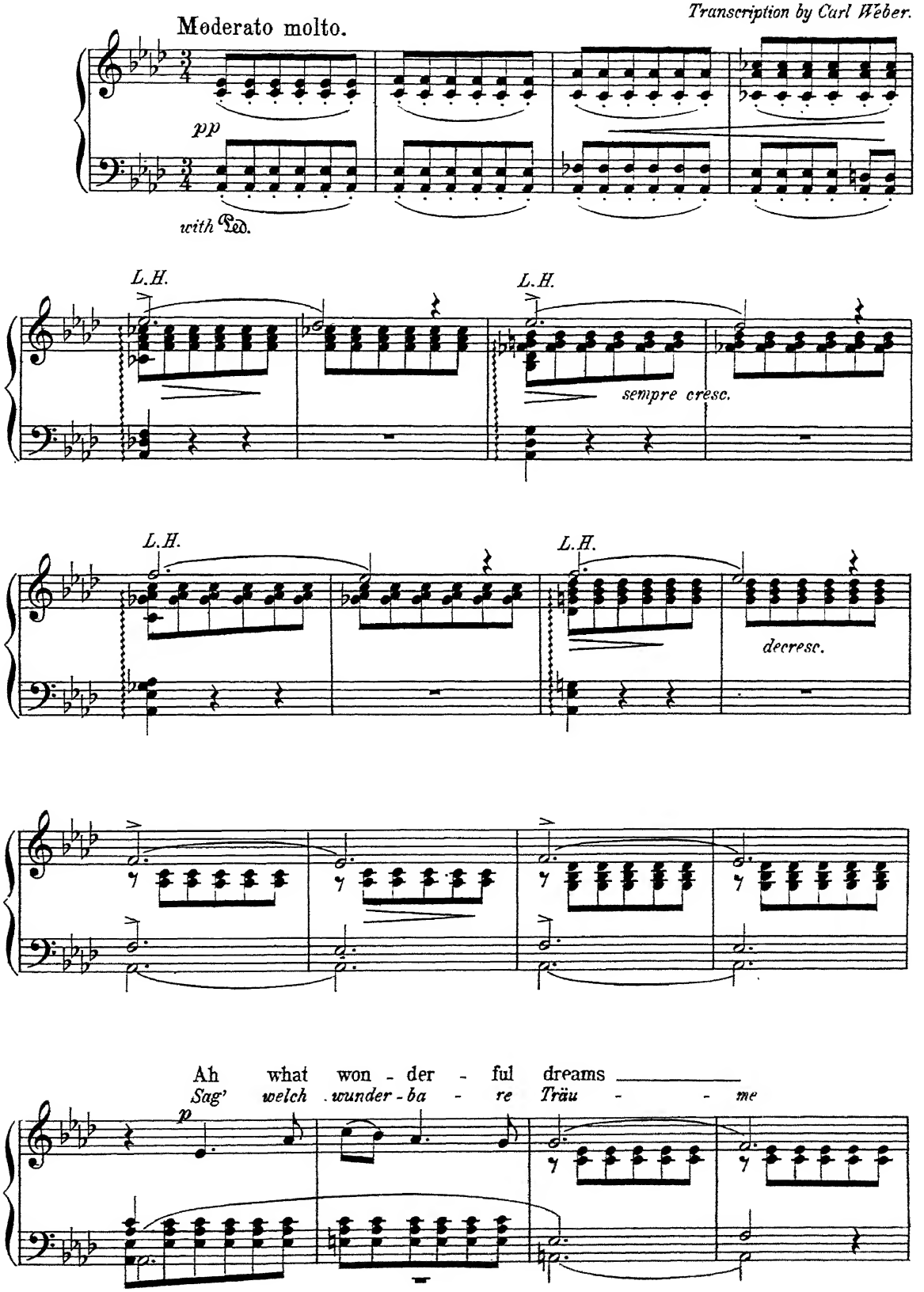
J. S. BACH.

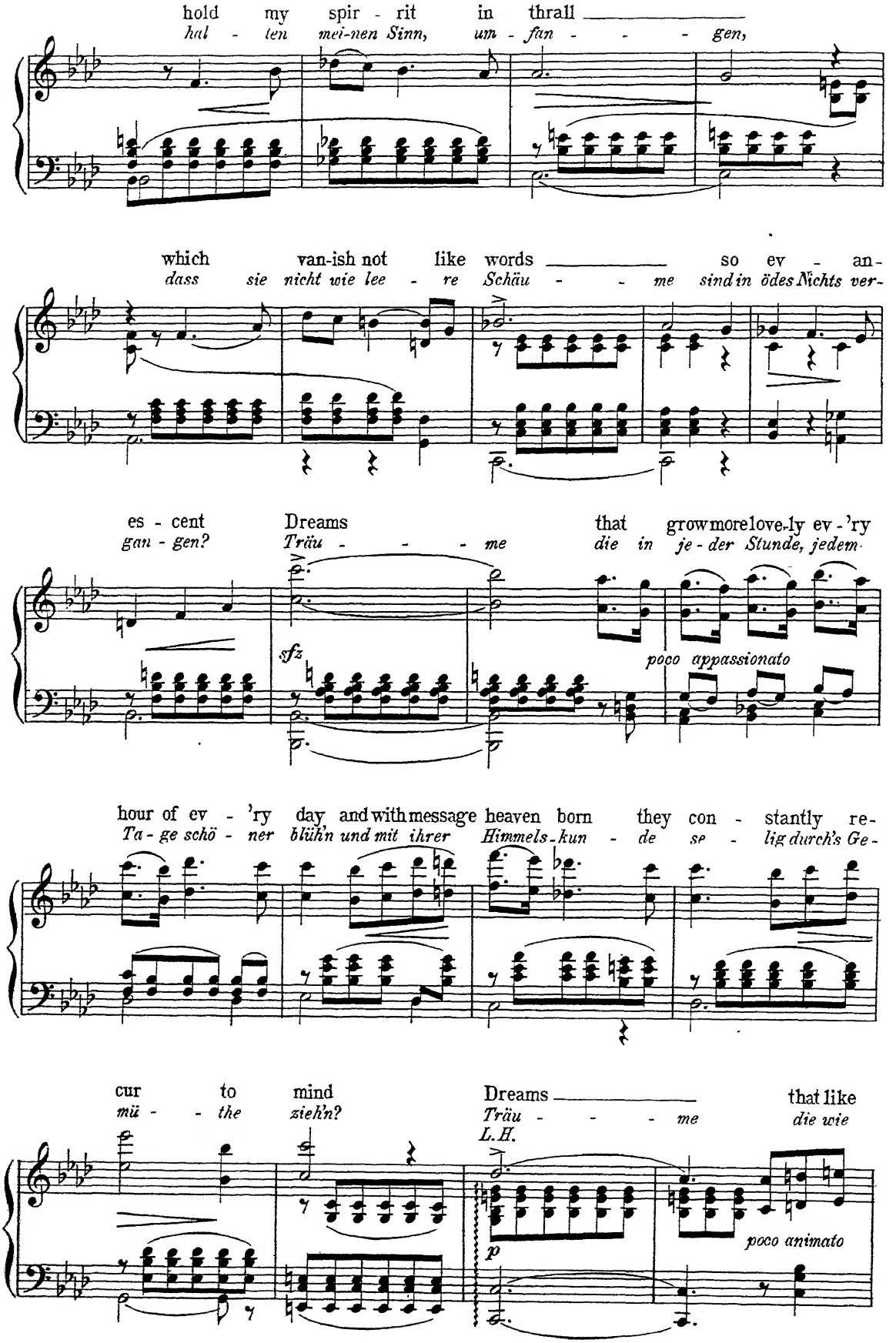


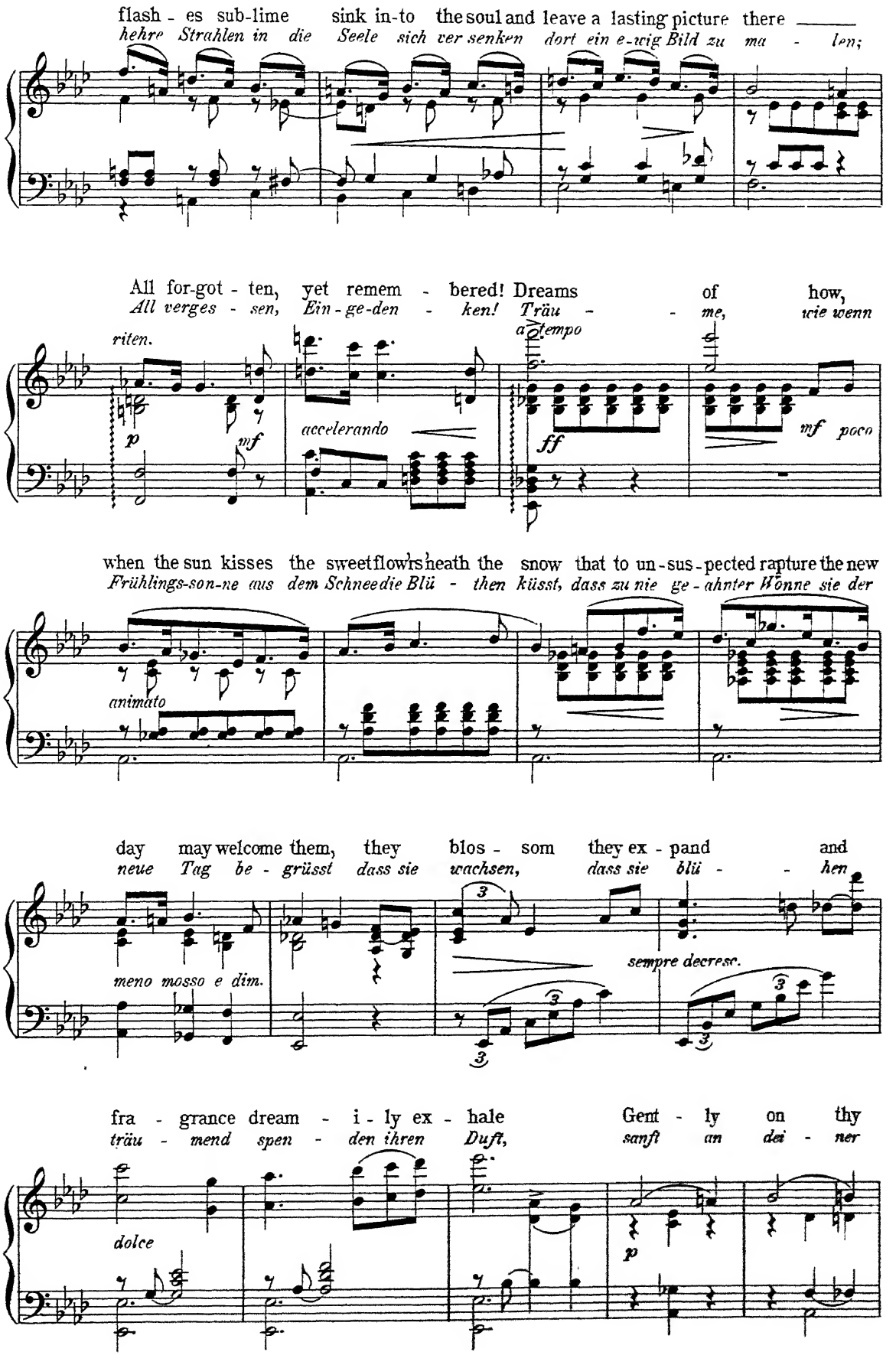
Dreams.

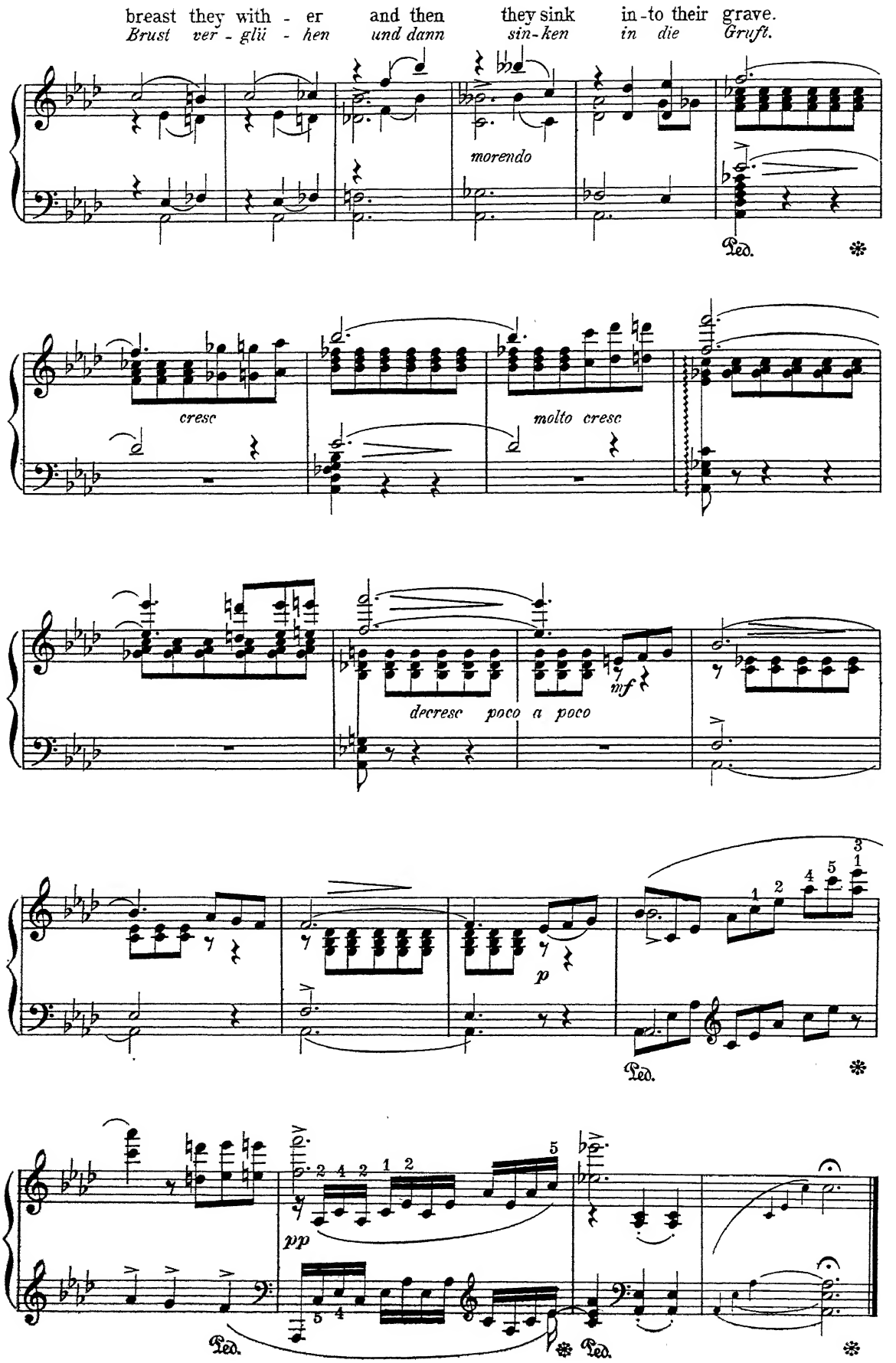
STUDY TO TRISTAN AND ISOLDE.

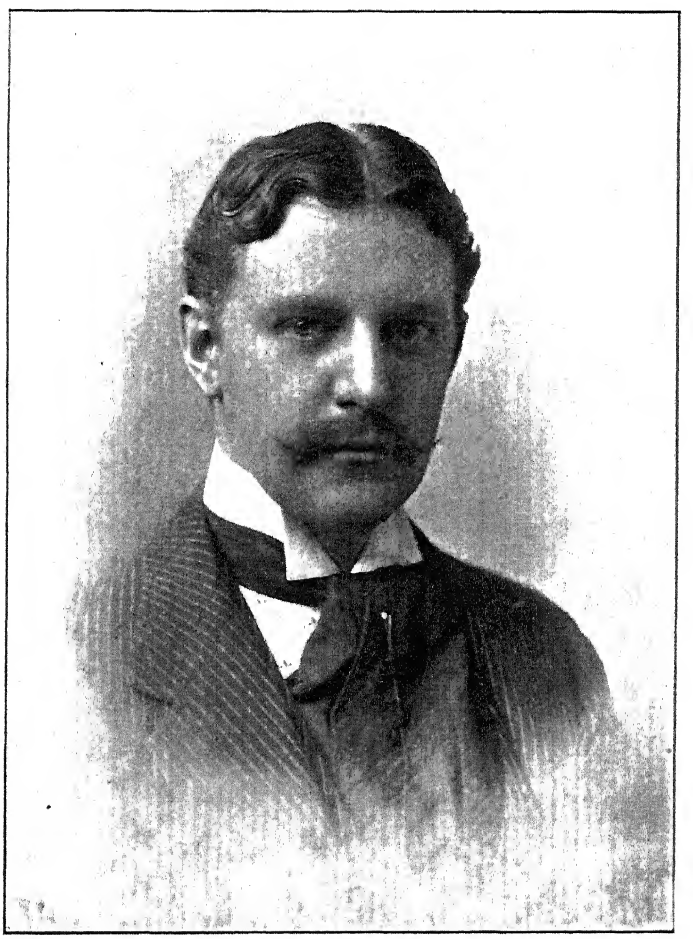
RICHARD WAGNER.
Transcription by Carl Weber.




hold my spir - rit in thrall
hal - ten mei-nen Sinn, um - fan - - - gen,
which van-ish not like words so ev - an-
dass sie nicht wie lee - re Schäu - - me sind in ödes Nichts ver-
es - cent Dreams that grow more love-ly ev - 'ry
gan - gen? Träu - - - me die in je - der Stunde, jedem
sfz
poco appassionato
hour of ev - 'ry day and with message heaven born they con - stantly re-
Ta - ge schö - ner blüh'n und mit ihrer Himmels - kun - de se - lig durch's Ge -
cur to mind Dreams that like
mü - - the zieh'n? Träu - - - me die wie
L.H.
p
poco animato


flash - es sub-lime sink in-to the soul and leave a lasting picture there
hehre Strahlen in die Seele sich ver senken dort ein e-wig Bild zu ma - len;
All for-got - ten, yet remem - bered! Dreams of how,
All verges - sen, Ein - ge-den - ken! Träu - me, wie wenn
riten.
a tempo
p
mf
accelerando
ff
mf poco
when the sun kisses the sweet flow'rs heath the snow that to un-sus-pected rapture the new
Frühlings-son-ne aus dem Schnee die Blü - then küsst, dass zu nie ge - ahnter Wonne sie der
animato
day may welcome them, they blos - som they ex - pand and
neue Tag be - grüsst dass sie wachsen, dass sie blü - hen
meno mosso e dim.
sempre decresc.
fra - grance dream - i - ly ex - hale Gent - ly on thy
träu - mend spen - den ihren Duft, sanft an dei - ner
dolce
p


breast they with - er and then they sink in - to their grave.
Brust ver - glii - hen und dann sin - ken in die Gruft.
morendo
Ped.
cresc
molto cresc
decresc poco a poco
mf
p
Ped.
pp
Ped.
Ped.



Reginald de Koven.

REGINALD DE KOVEN

REGINALD DE KOVEN was born at Middletown, Conn., in 1860, at the old homestead where his ancestors had lived for many generations. His father was an Episcopal clergyman, and some of his ancestors served with gallantry in the American Revolution.

He was educated at St. John's College, Oxford, England, having taken his degree with honors in 1879. Previous to taking his degree, he had studied piano playing at Stuttgart under Wilhelm Spidl, an eminent artist and composer, in the hope of becoming a professional. On quitting Oxford he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Pruckner; then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent author of musical treatises. At Florence, Italy, he studied singing with Vanucinni.

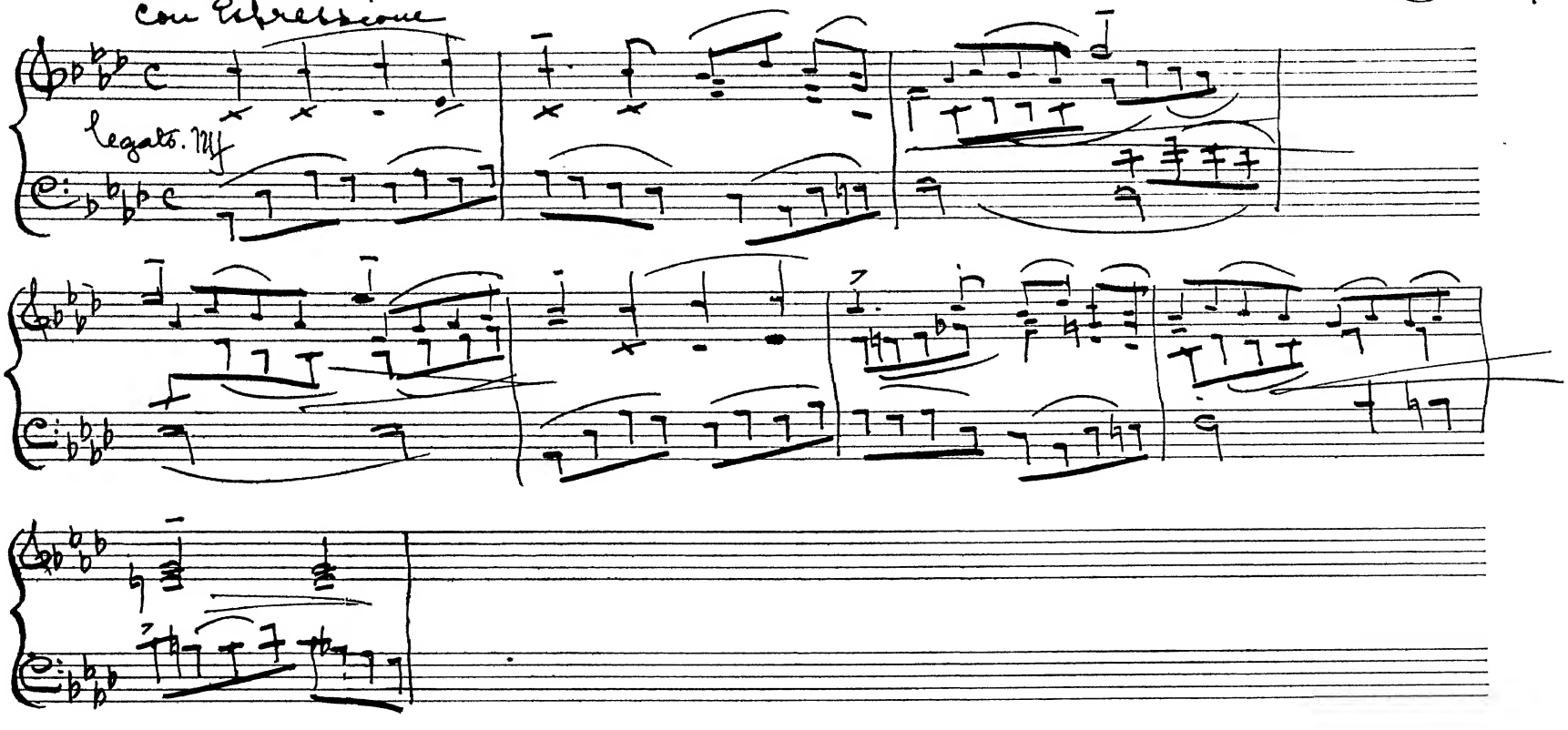
Mr. de Koven's first attempt at musical composition was in 1881, when, fresh from collegiate honors and musical studies, he wrote the words and music of a song that gave him a taste for fame, the title of which was *Marjorie Daw*. Since that venture he has written and published over one hundred different songs. The first composition of more pretentious quality was a light opera, entitled *Cupid, Hymen & Co.*, which was never brought out, owing to the failure of the organization about to produce it. Next came *The Begum*, which Col. McCaull's company produced with decided success. Encouraged by this experience, Mr. de Koven went abroad in 1889 and studied under Richard Genee, in Vienna. While there he wrote his other opera, *Don Quixote*, which in turn was followed by *Robin Hood*, the most successful opera ever written by an American. *The Knickerbockers* was next; then followed *The Fencing Master* and *The Algerian*. Among his other compositions are: *Nocturne, in A minor*, for piano and violin; serenade for men's voices, *Good Night, My Love;* and the following songs for one voice: *Arabian Love Song; Ask What Thou Wilt; Gavotte in Grey; Good-bye to the Leaves; I Promise Thee; Indian Love Song; The Lily; Little Doris; Five Lullabies; The Mistress of My Heart; O, Promise Me; Persian Love Song; Sleep on, My Heart; Tell Me Again; There's a Woman Like a Dewdrop; What of the Night;* and *Where Ripples Flow.*

Andante Classique

Reginald de Koven
op. 93.

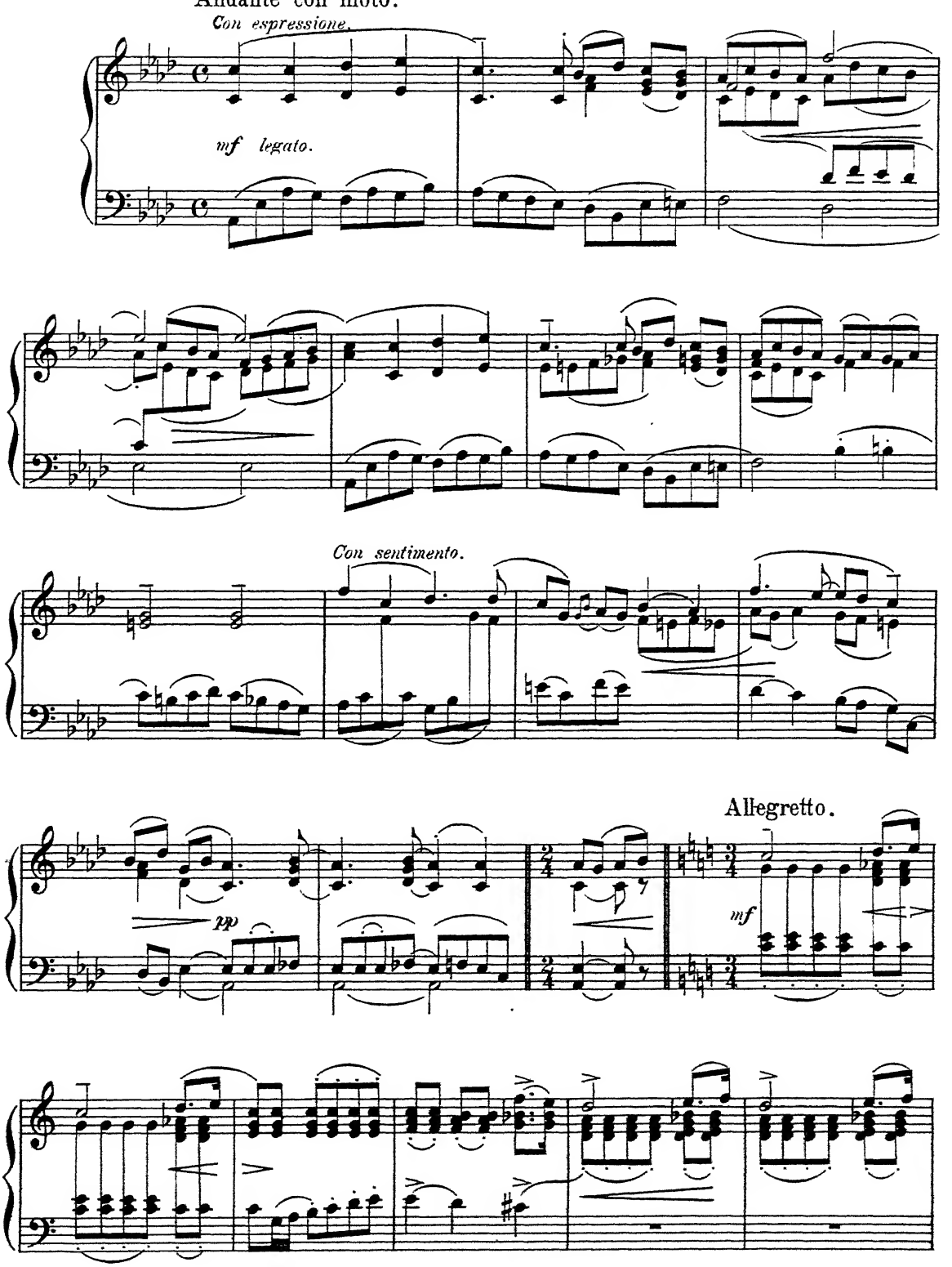
Andante con gusto
con espressione

legato. mf

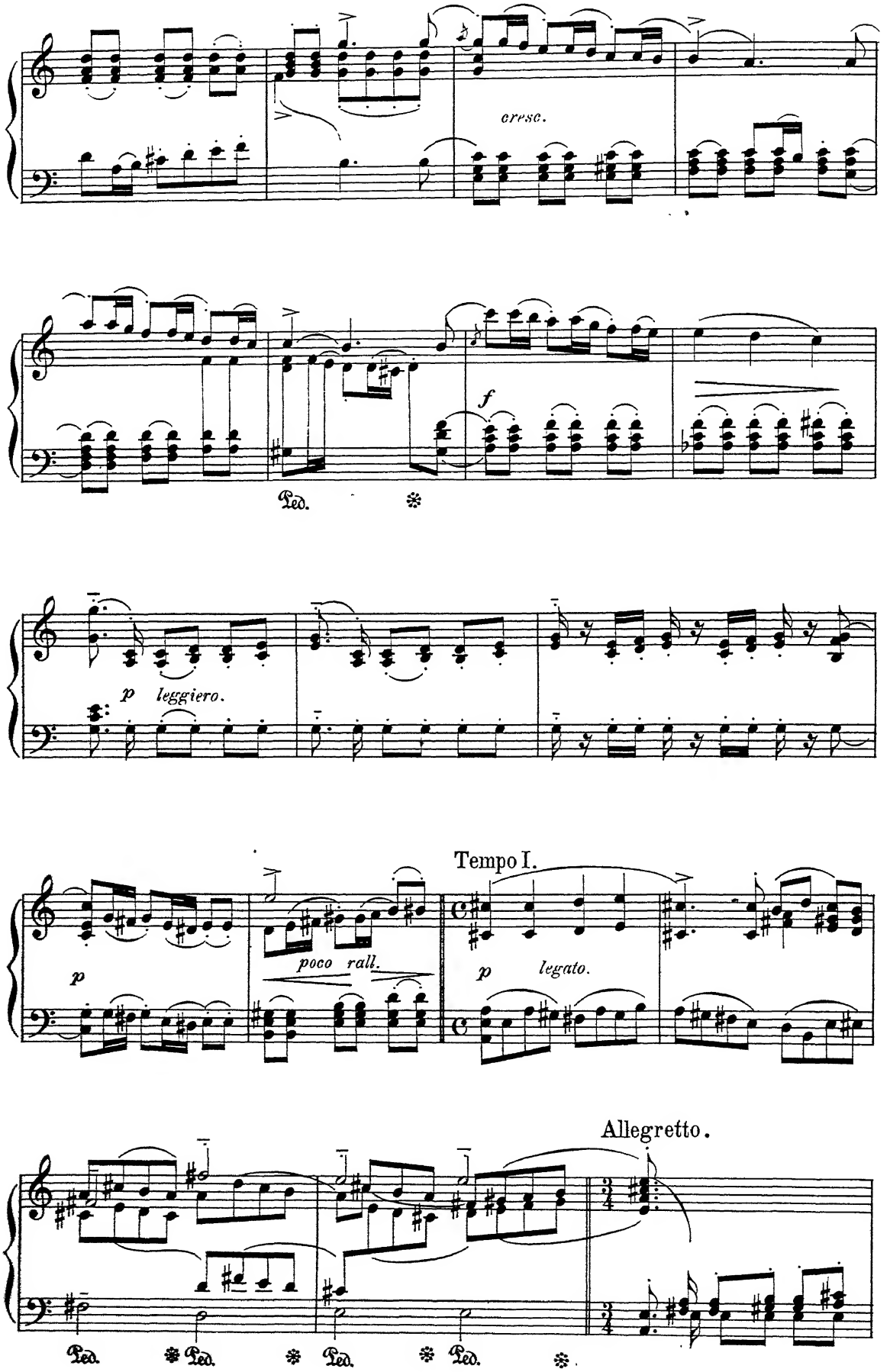


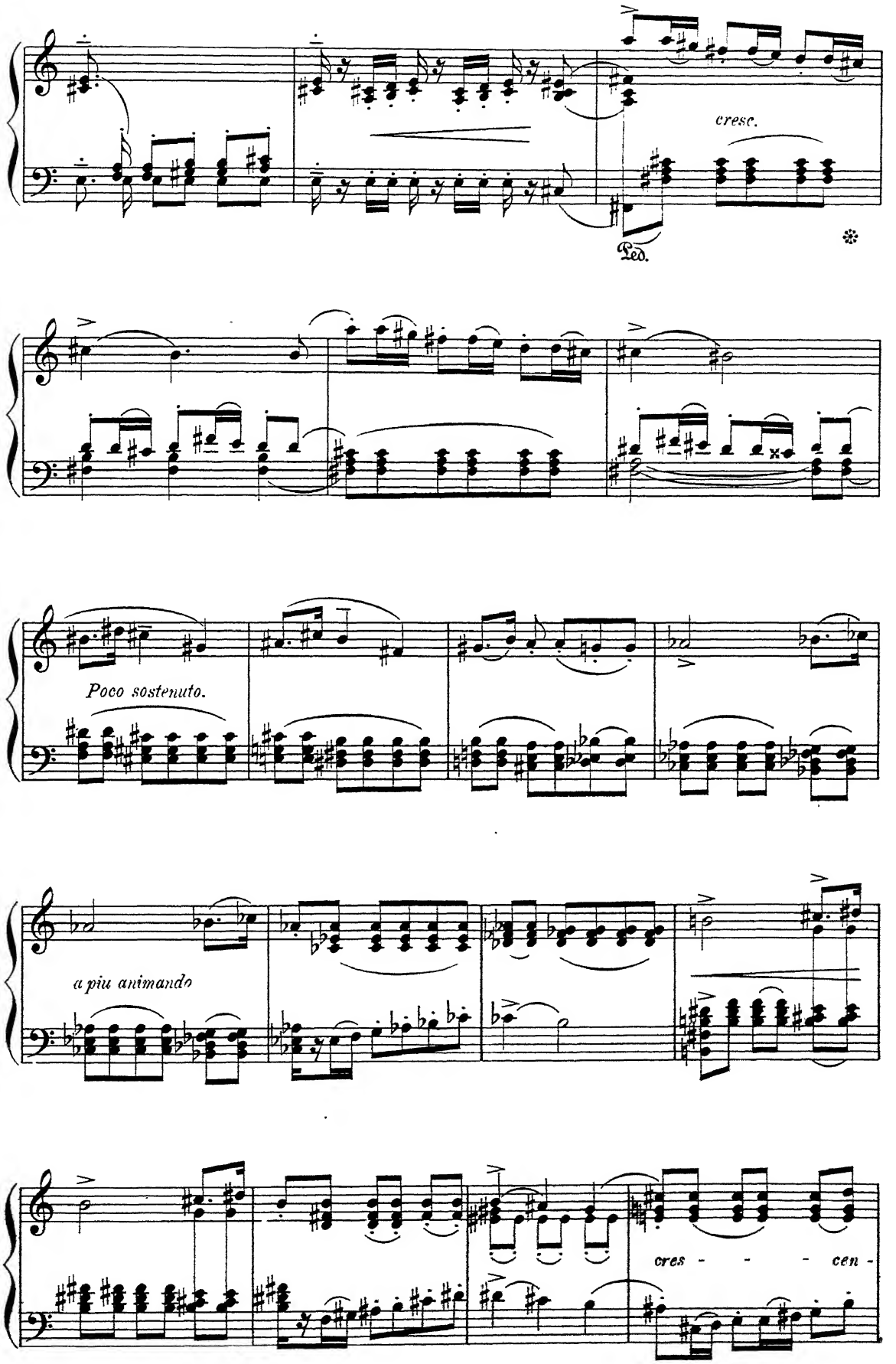
Andante Classique.

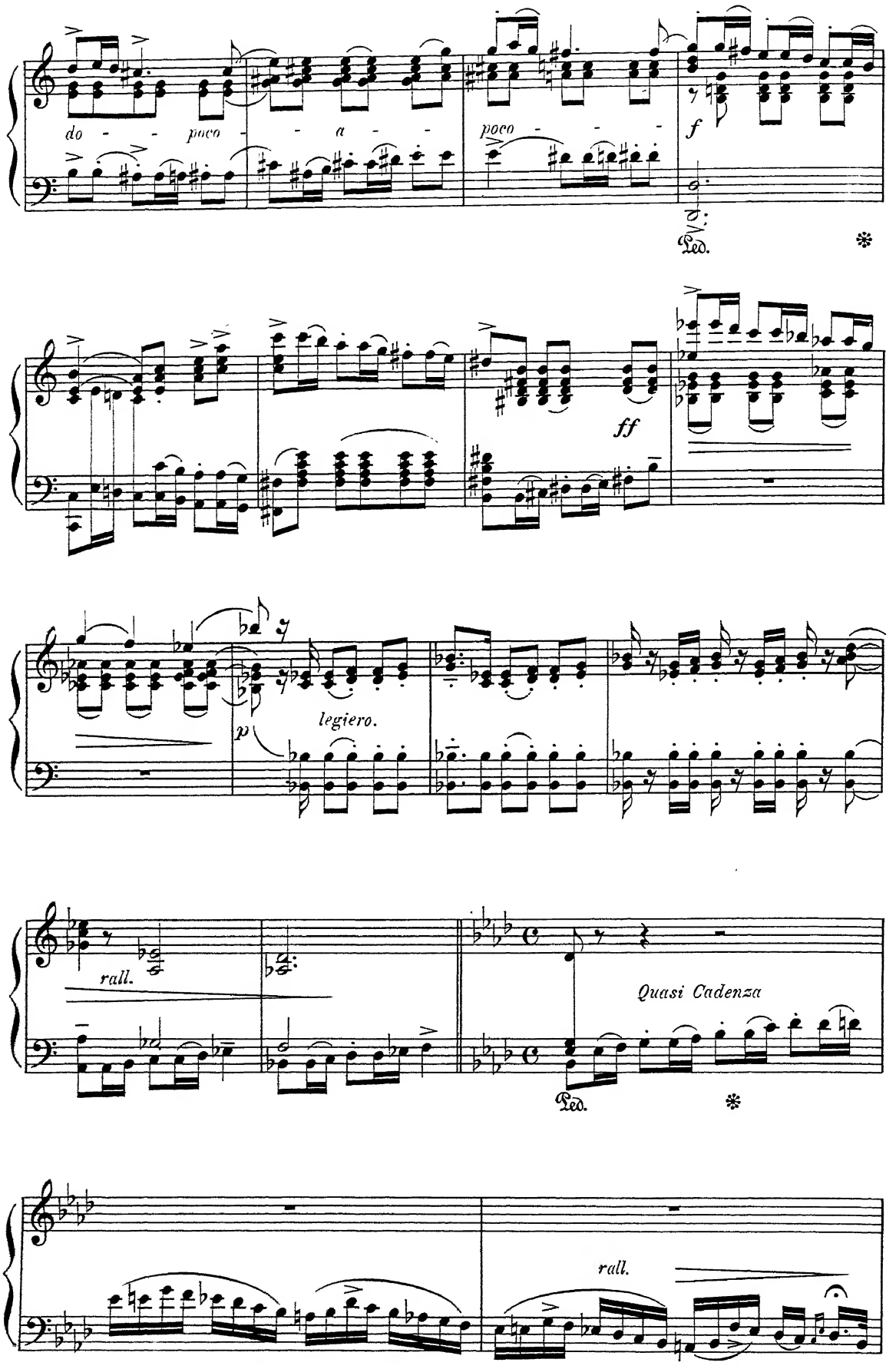
REGINALD de KOVEN Op. 93.

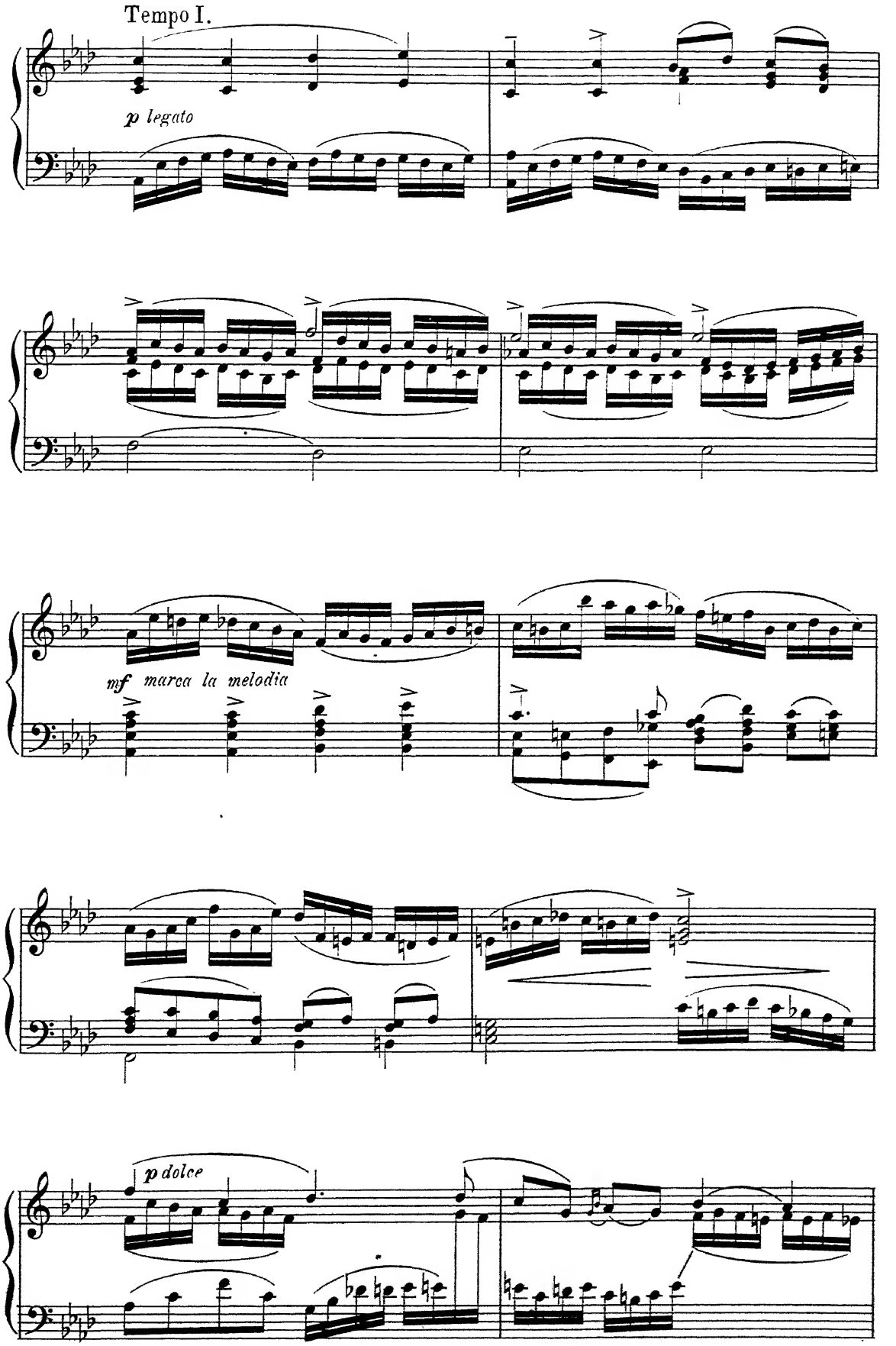


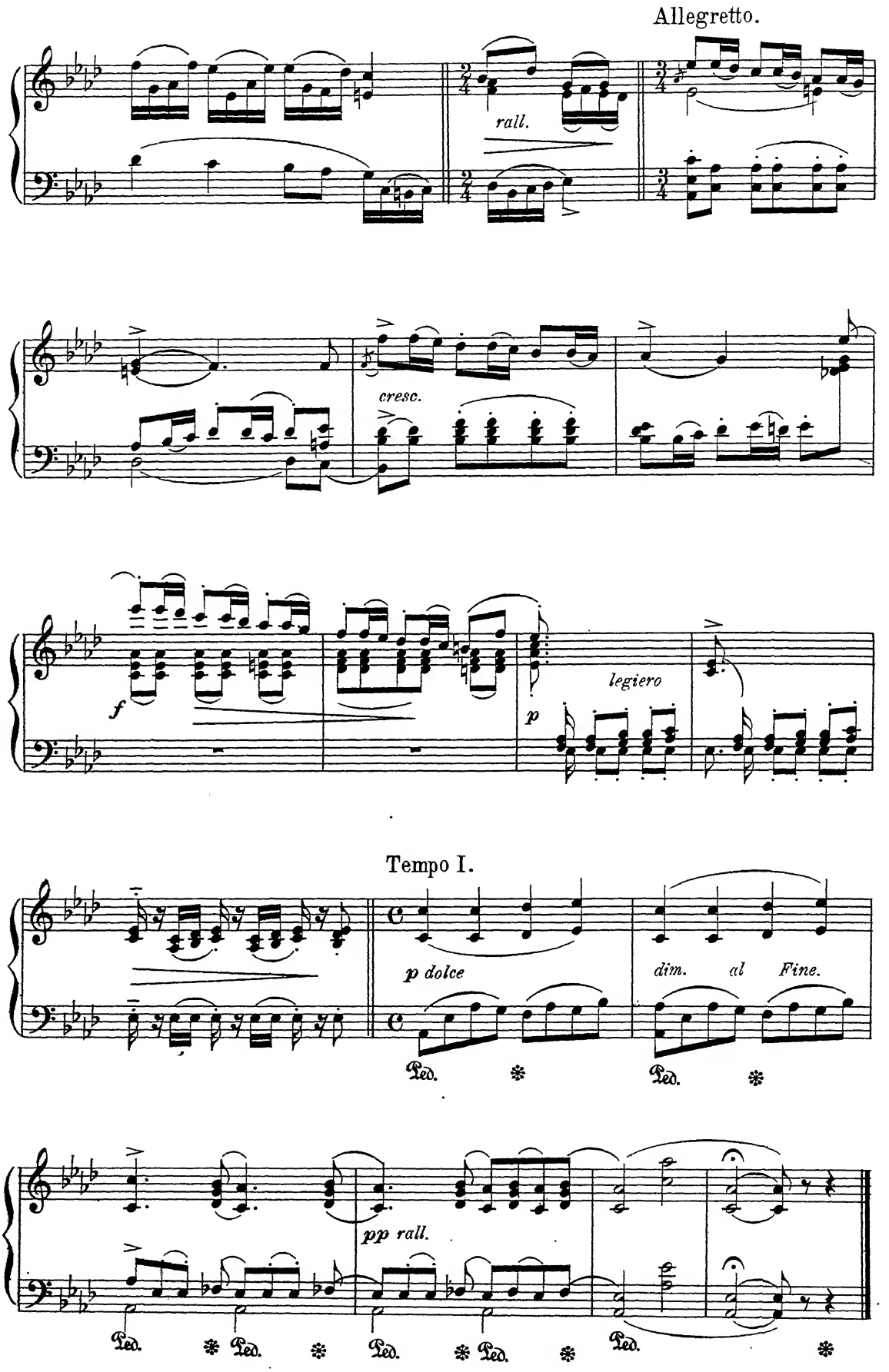
Copyright 1894 by J. B. Millet Company.


cresc.
f
Ped.
p leggiero.
Tempo I.
p
poco rall.
p legato.
Allegretto.
Ped. Ped. Ped. Ped.


cresc.
Ped.
Poco sostenuto.
a piu animando
cres - - - cen -


do - - poco - - a - -
poco - - - -
f
Ped.
ff
p
legiero.
rall.
Quasi Cadenza
Ped.
rall.

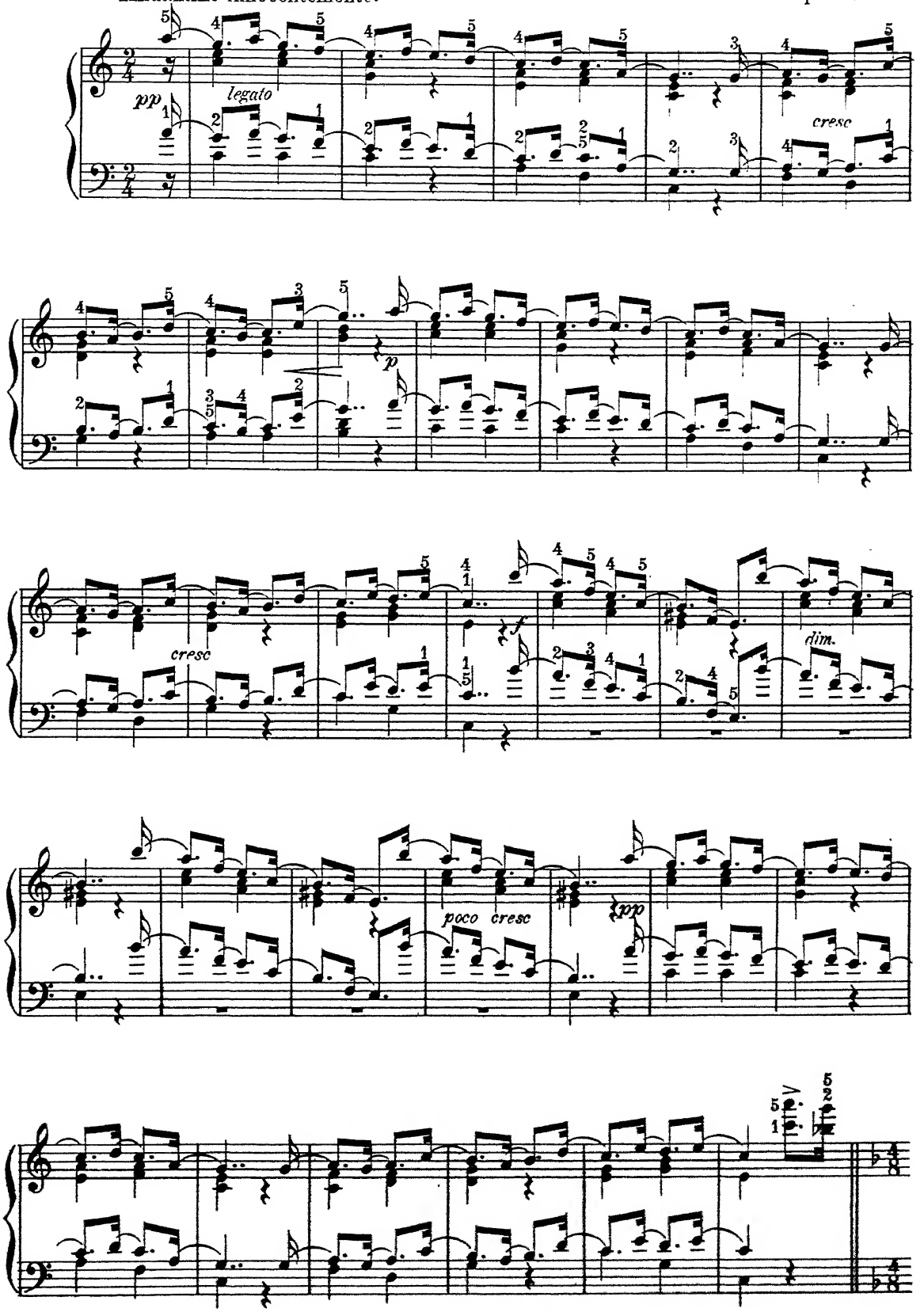

Tempo I.
p legato
mf marca la melodia
p dolce

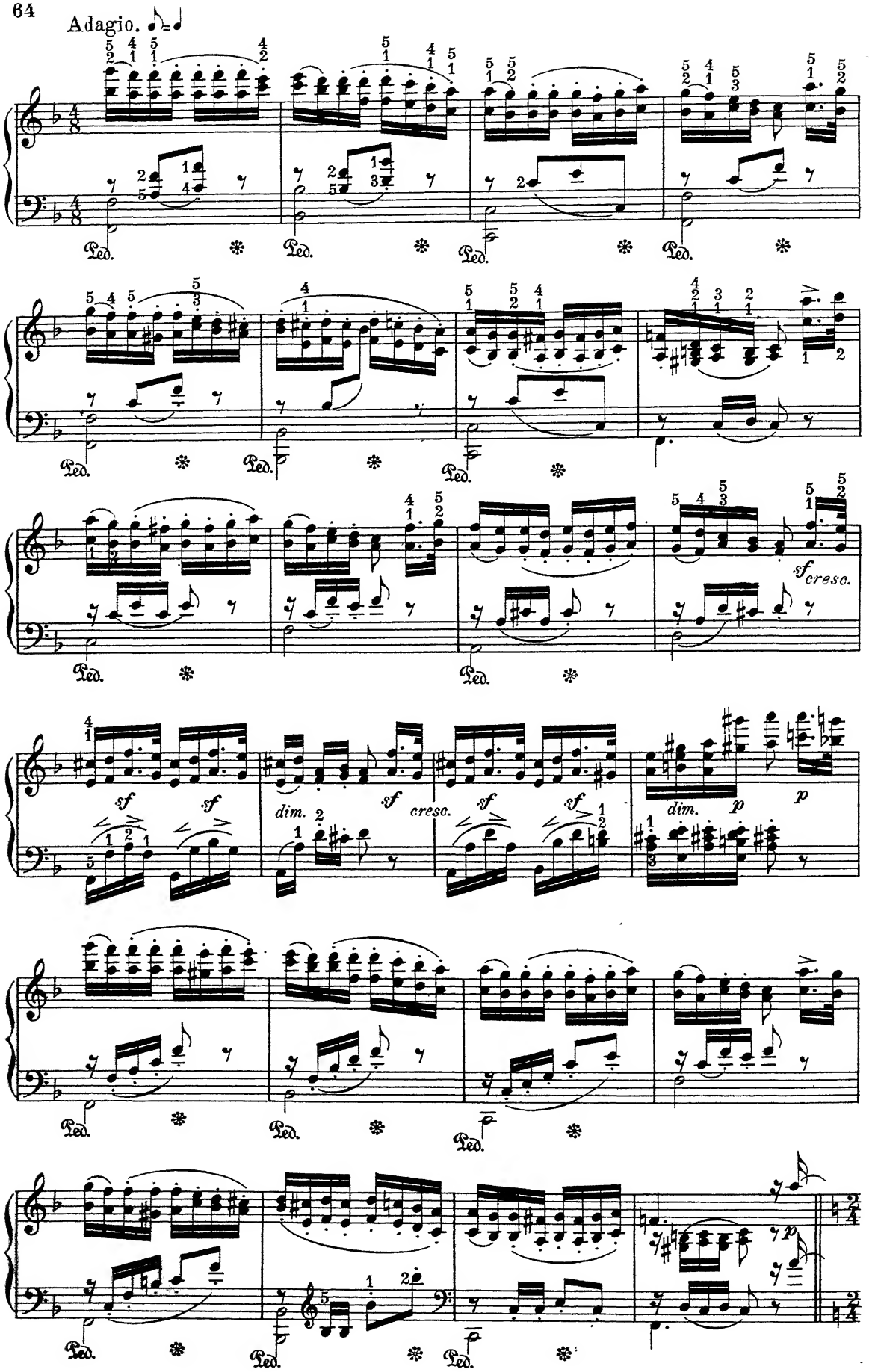

Allegretto.
rall.
cresc.
f
legiero
p
Tempo I.
p dolce
dim. al Fine.
Ped.
pp rall.

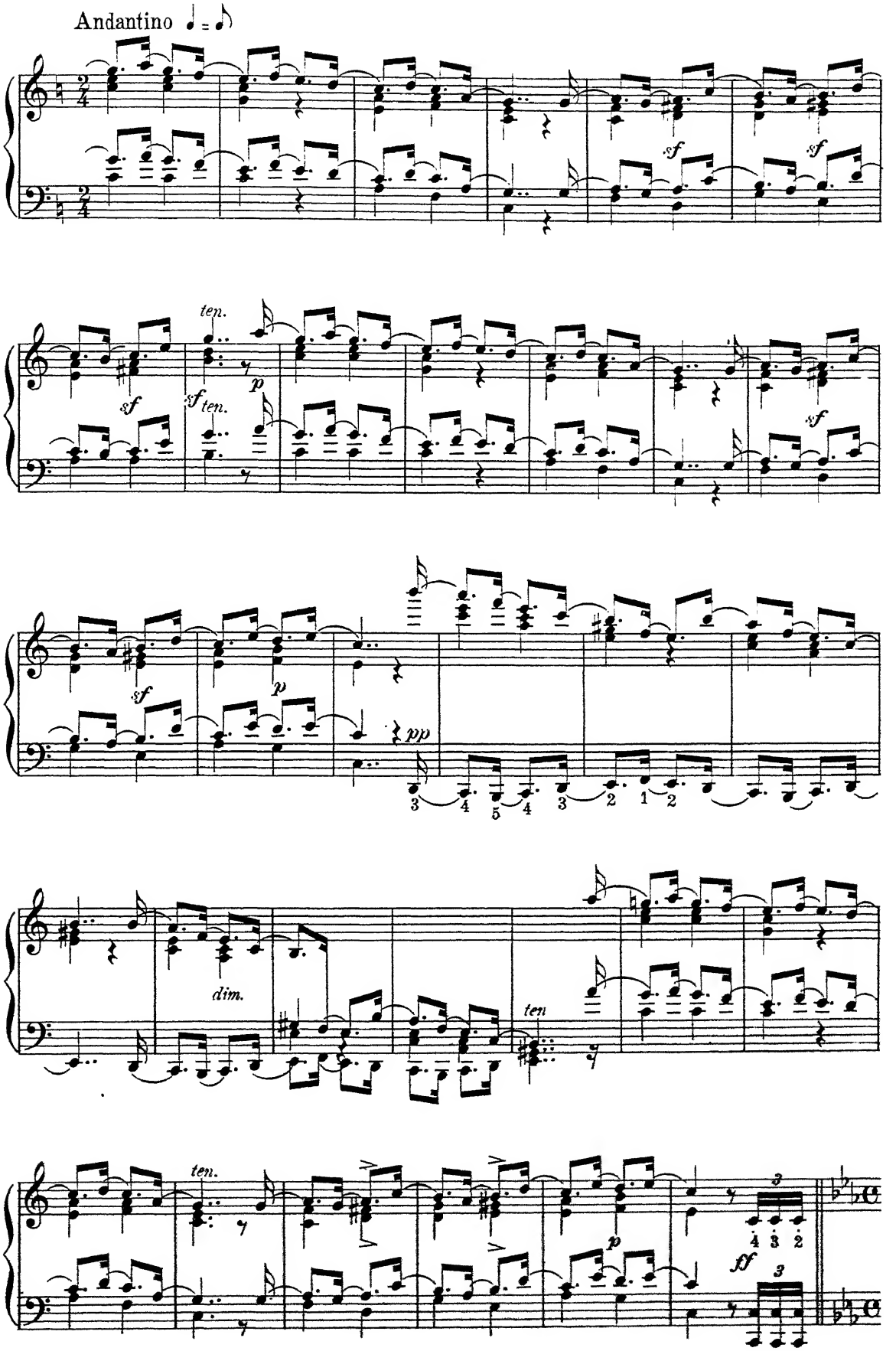
An Indian Tale.

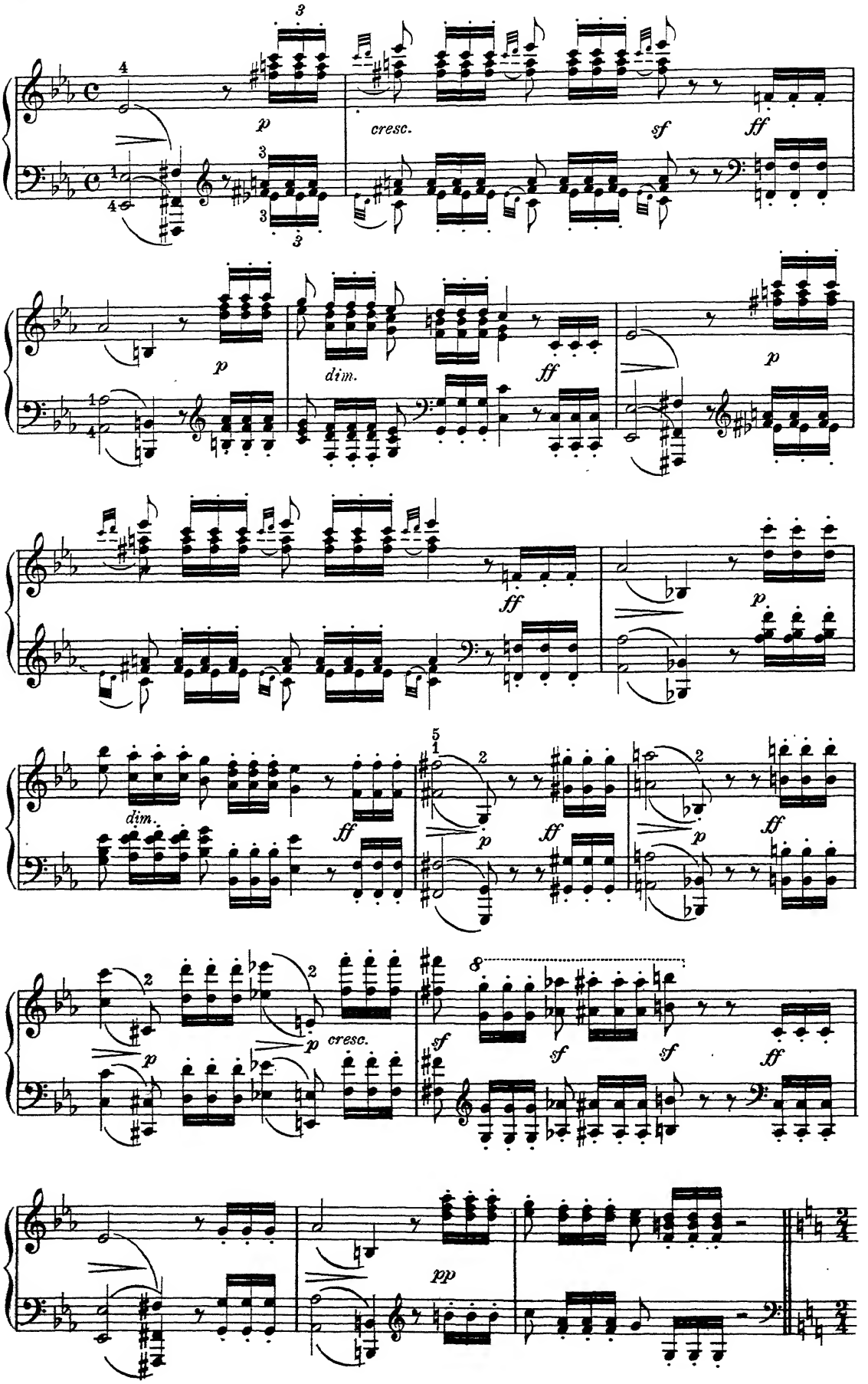
Andantino innocentemente.

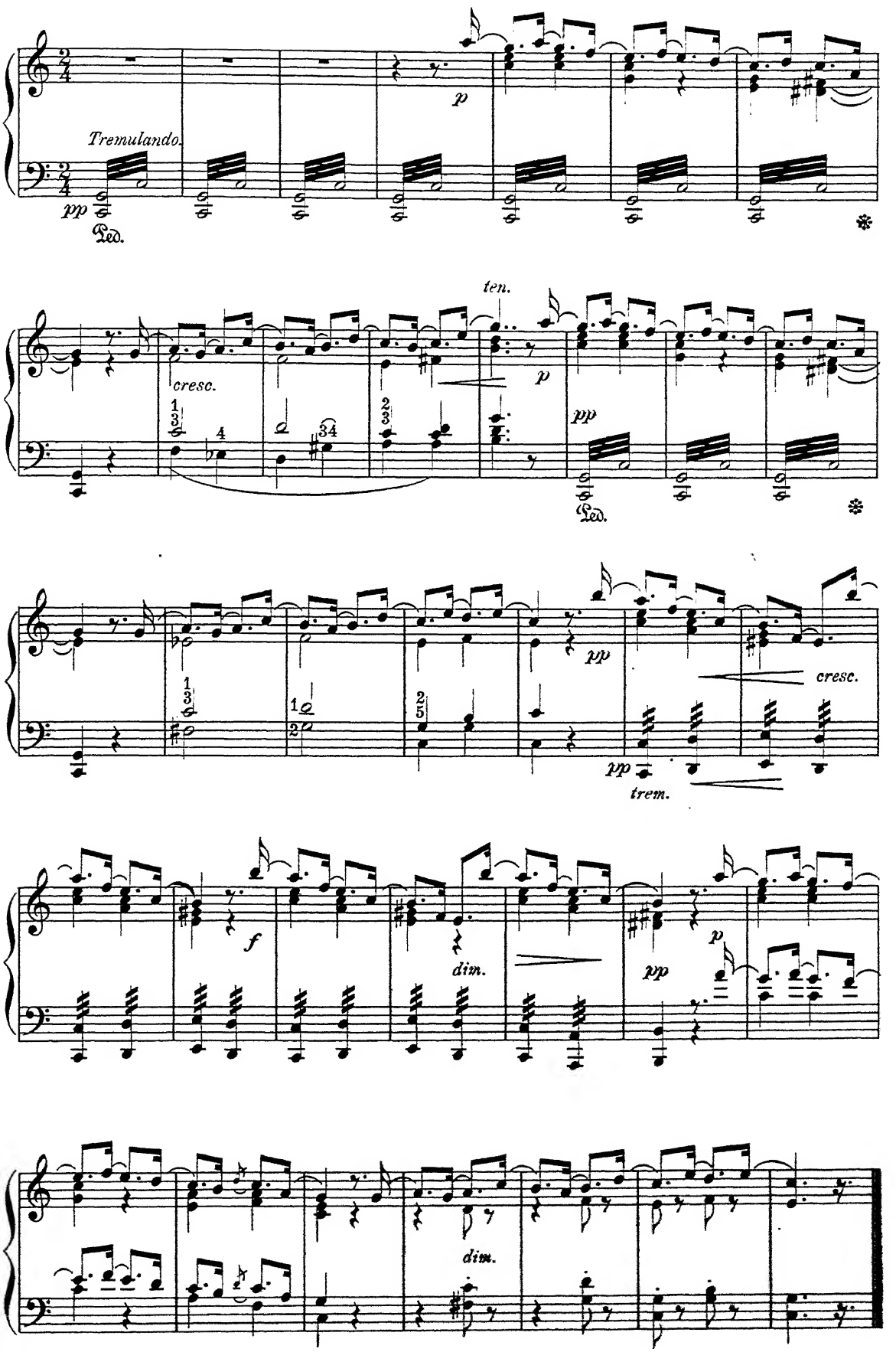
C. LOEWE. Op. 107. № 2.




Adagio.
Ped.
sf cresc.
sf
dim.
cresc.
p


Andantino
sf
sf
ten.
sf
ten.
p
sf
sf
p
pp
3 4 5 4 3 2 1 2
dim.
ten
ten.
p
ff
4 3 2
3


p
cresc.
sf
ff
dim.
ff
p
dim.
ff
p
p
cresc.
sf
sf
sf
ff
pp

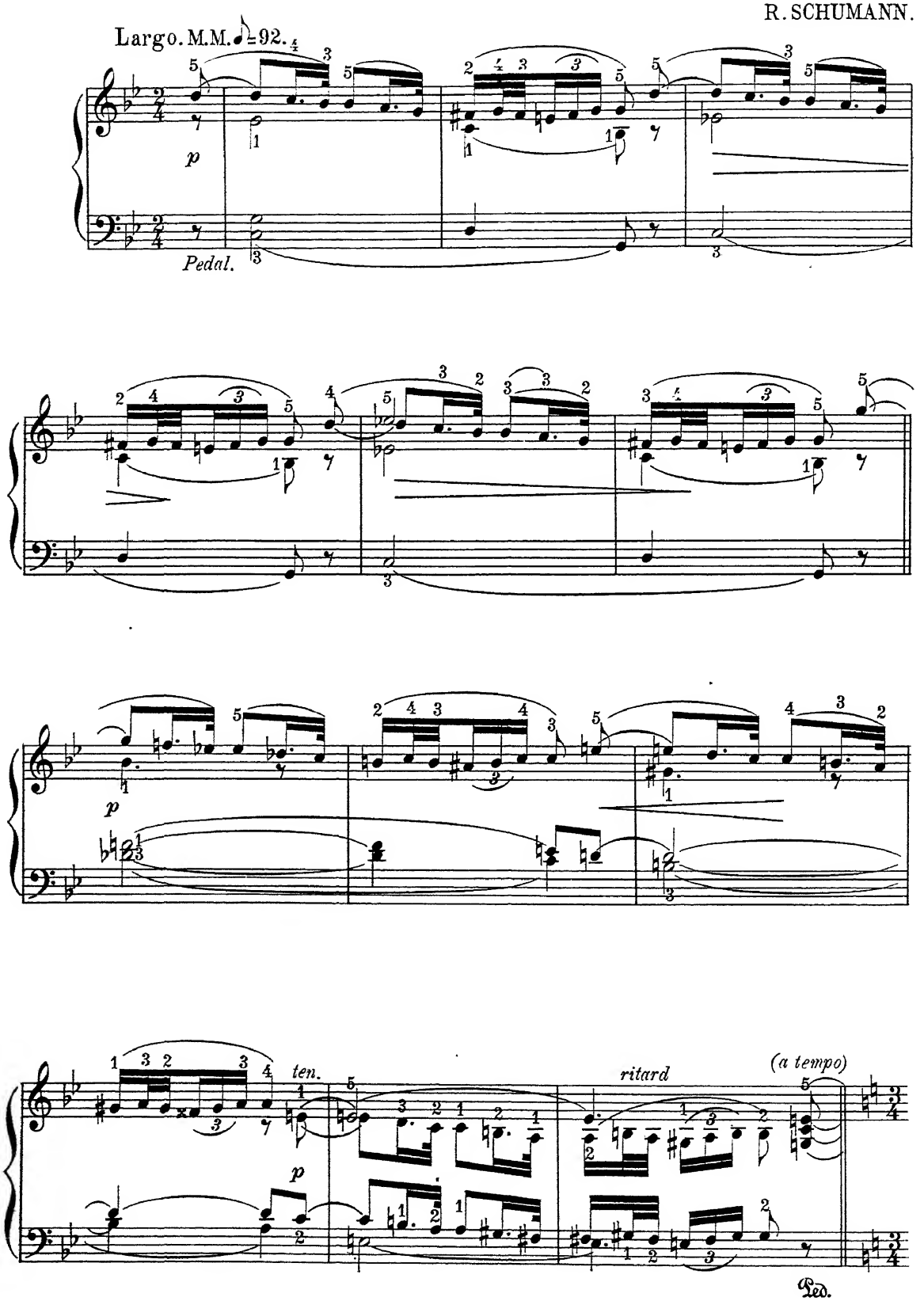

Tremulando.
pp
Ped.
p
ten.
cresc.
p
pp
Ped.
pp
cresc.
pp
trem.
f
dim.
pp
p
dim.

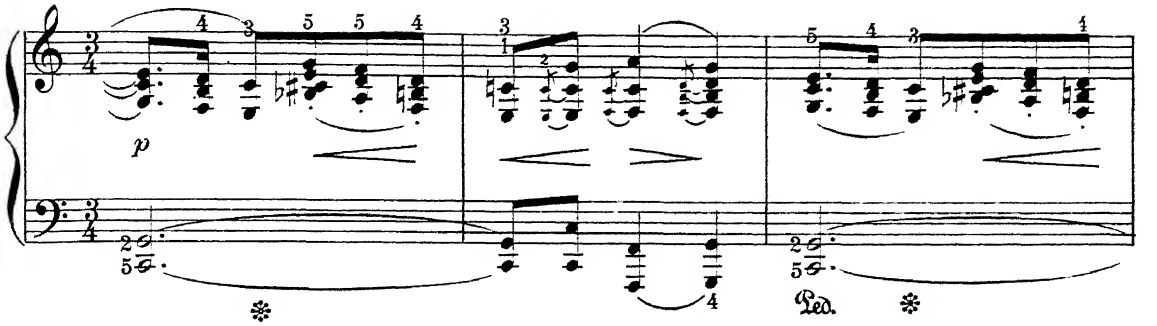
Romanze

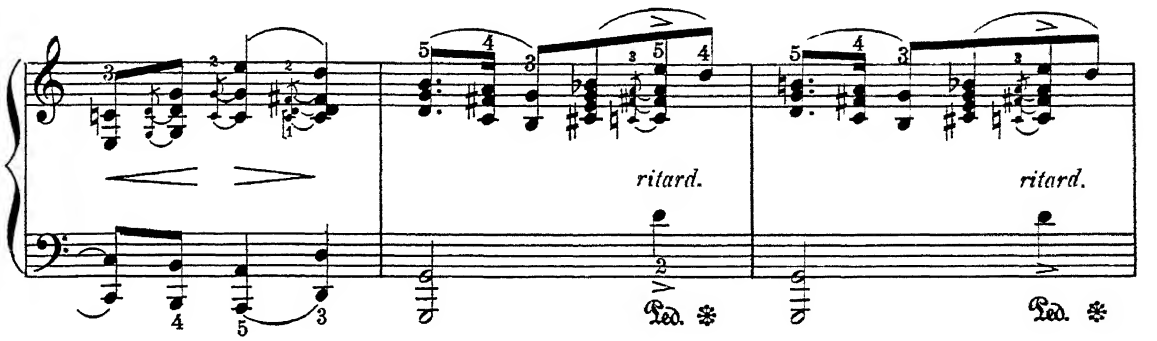
FROM

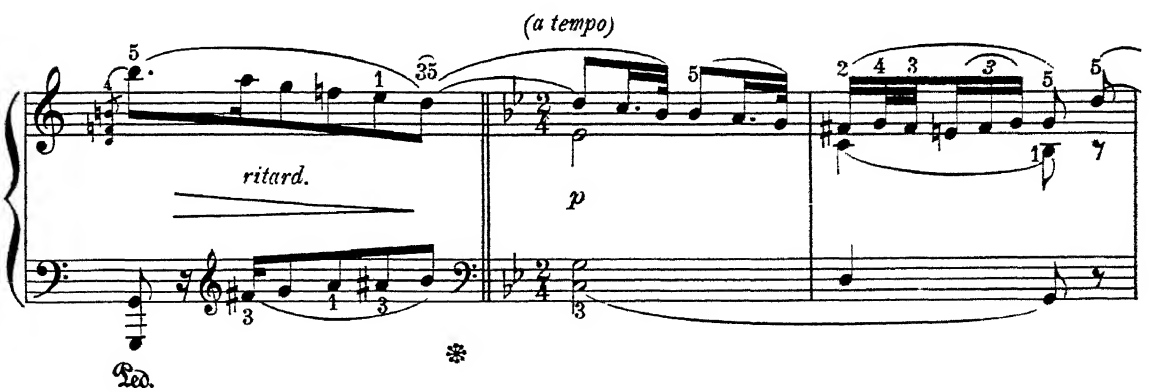
FASCHINGSSCHWANK Op. 26.

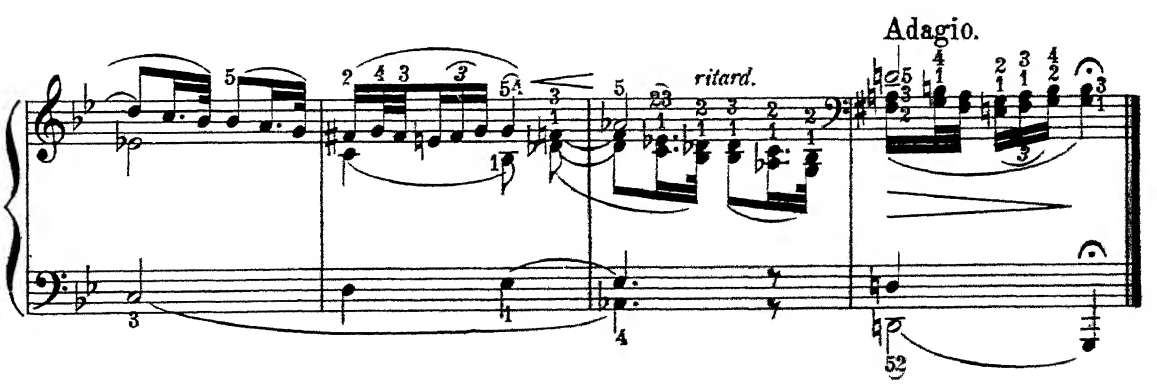
R. SCHUMANN.




p
Ped.


ritard.
ritard.
Ped.
Ped.


(a tempo)
ritard.
p
Ped.

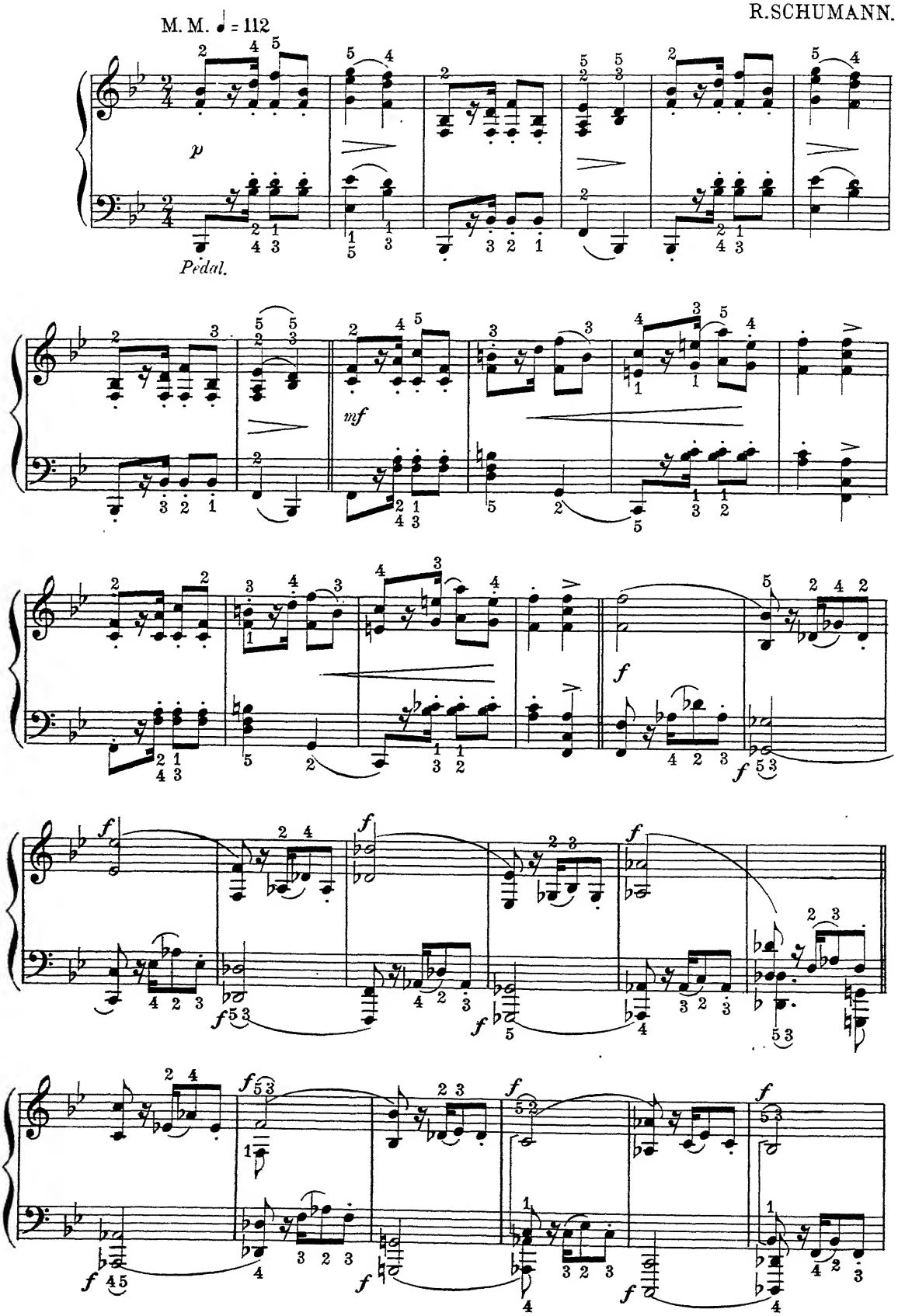

Adagio.
ritard.

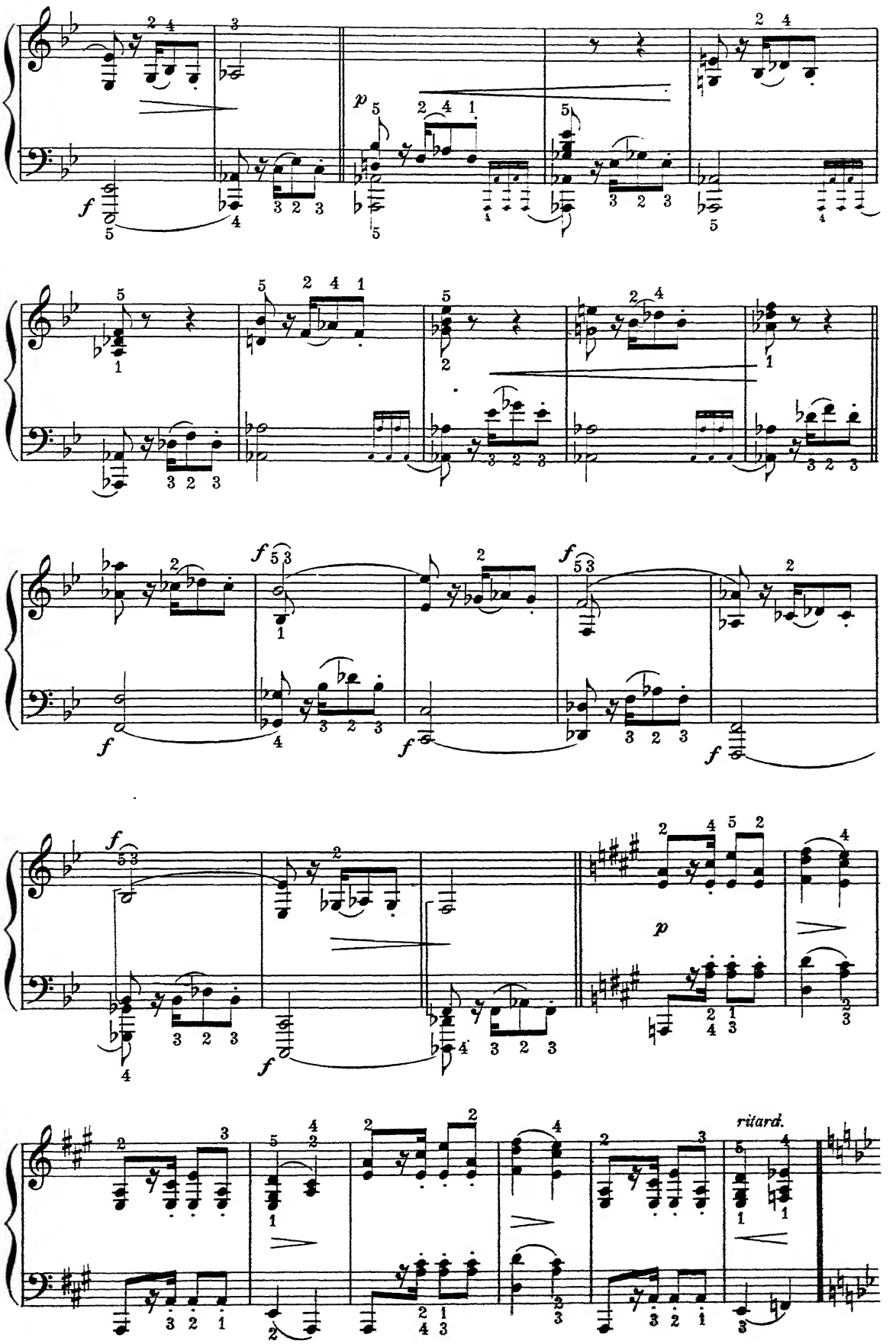
Scherzino

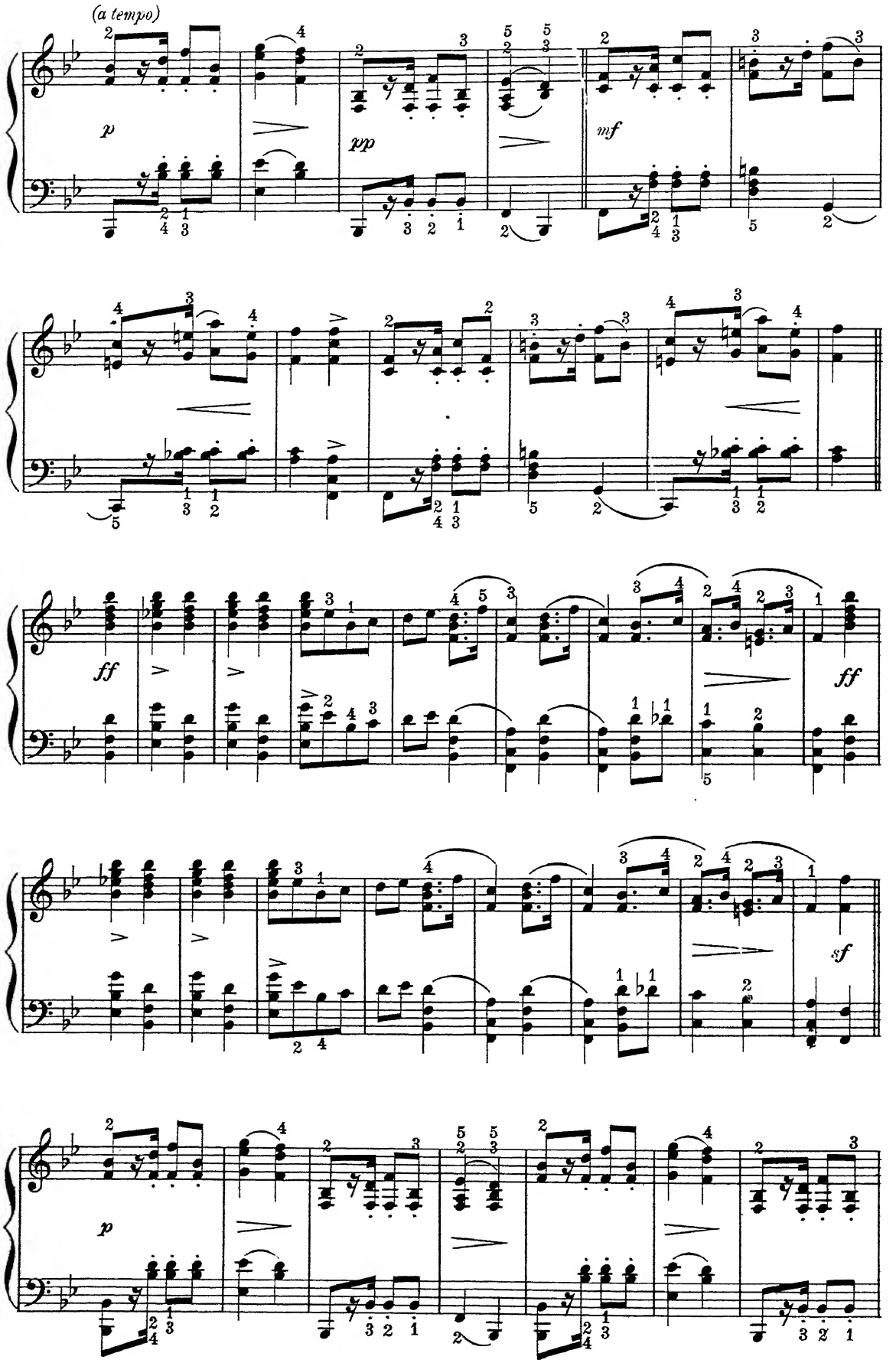
FROM

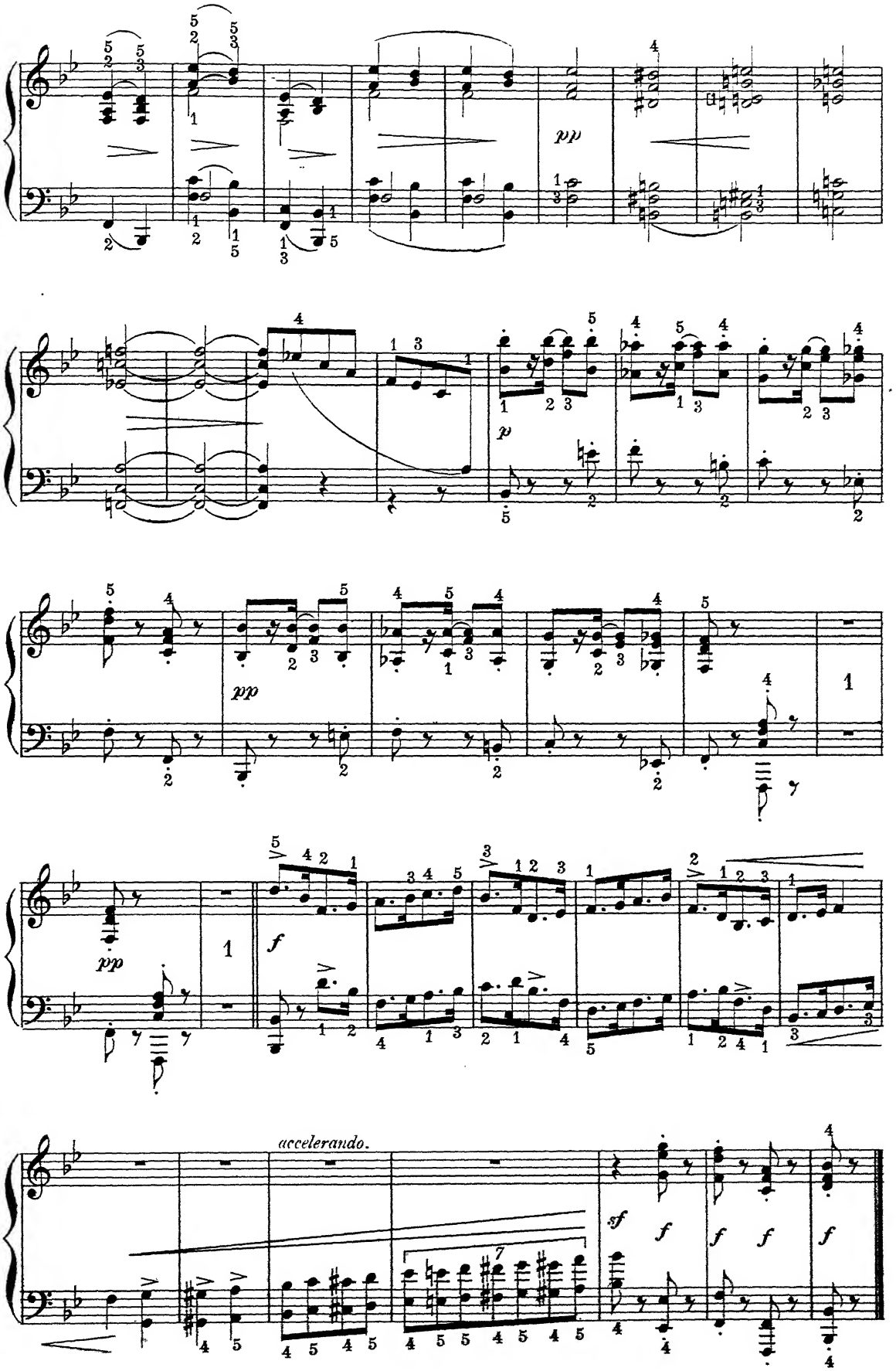
FASCHINGSSCHWANK. Op. 26.

R. SCHUMANN.



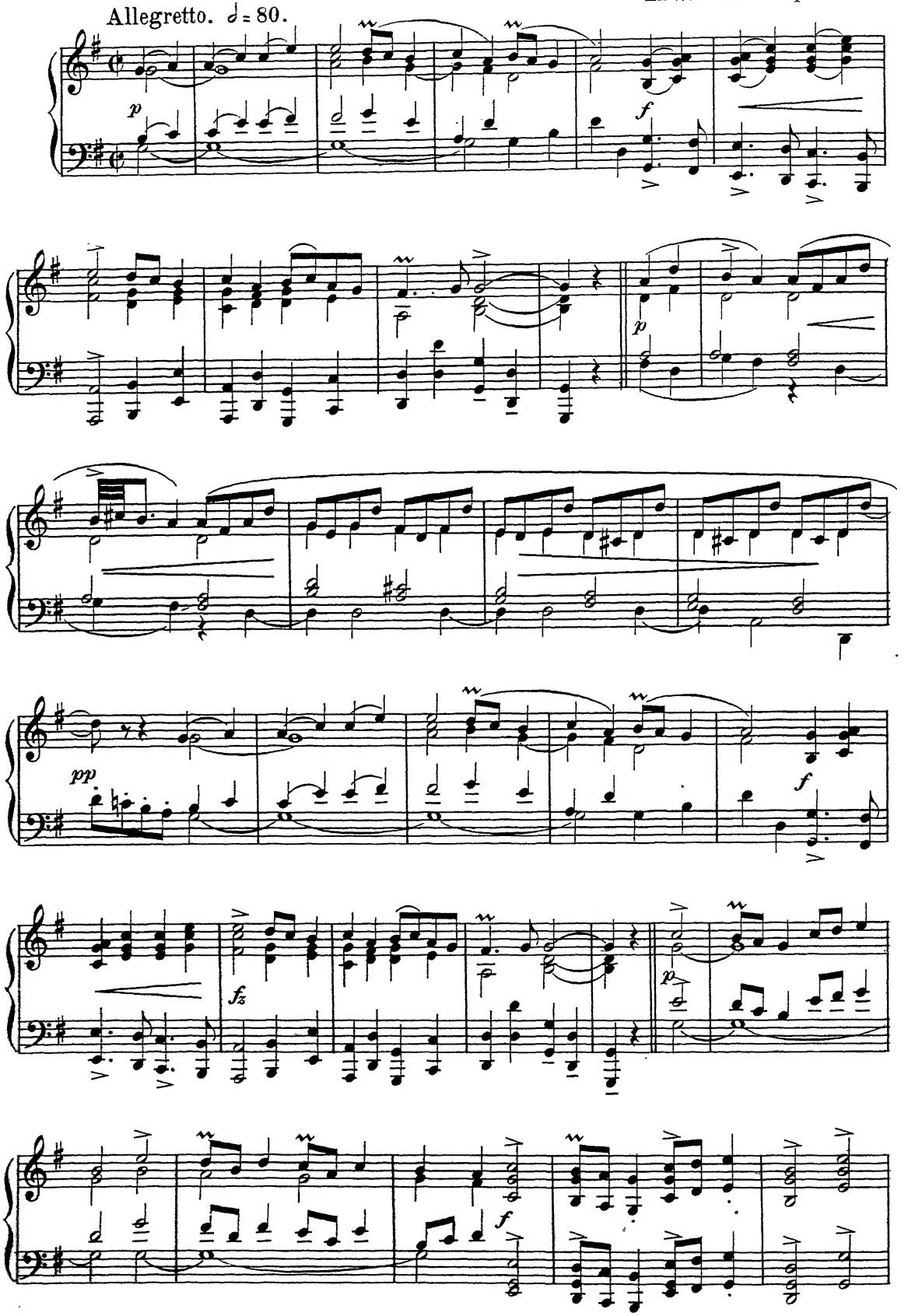

p
f
ritard.

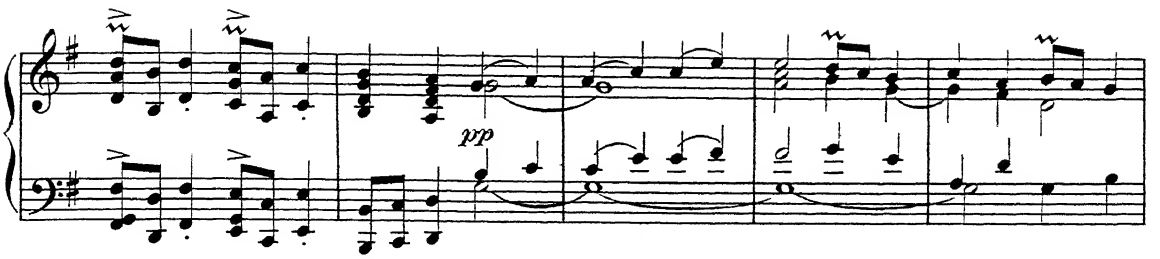

(a tempo)
p
pp
mf
ff
ff
sf
p

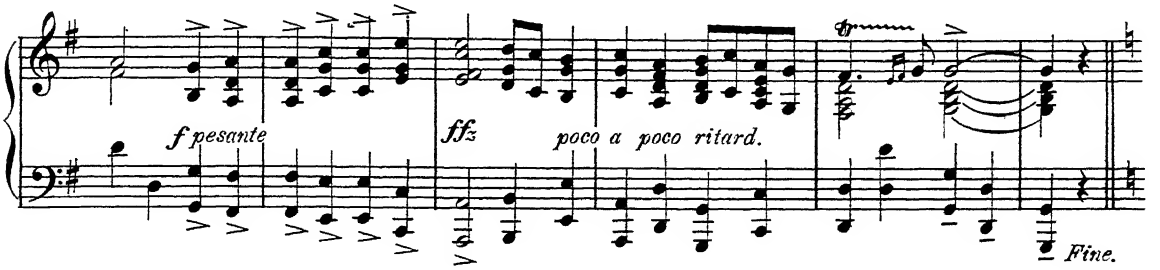

pp
p
pp
1
pp
1
f
accelerando.
sf
f
f
f
f

Gavotte.

EDW. GRIEG Op.40 No 3.

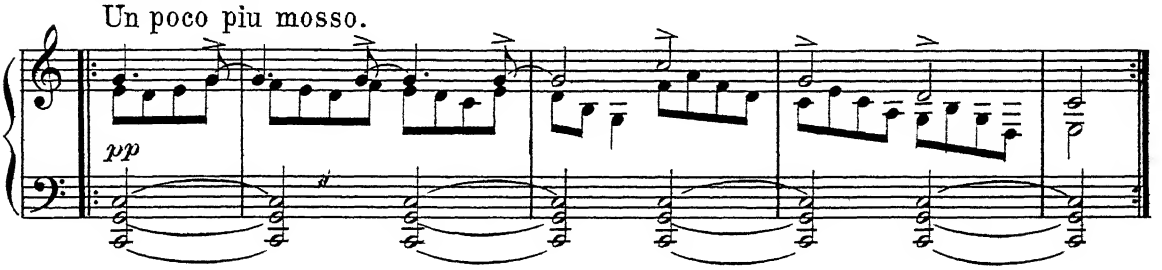


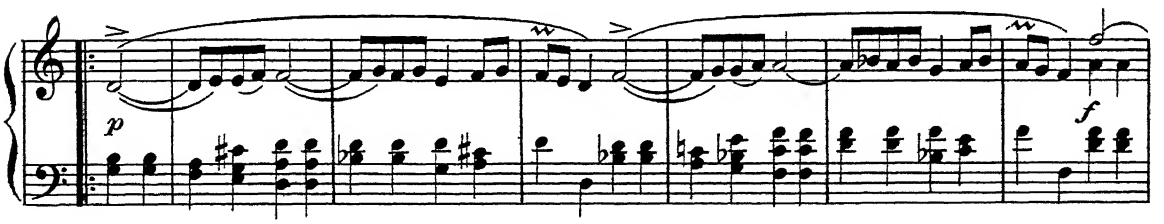


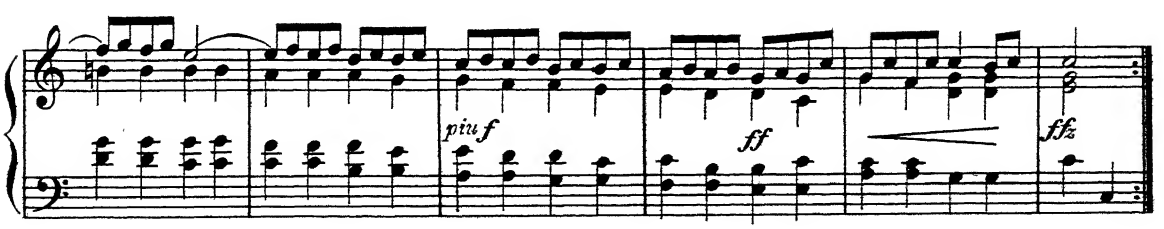


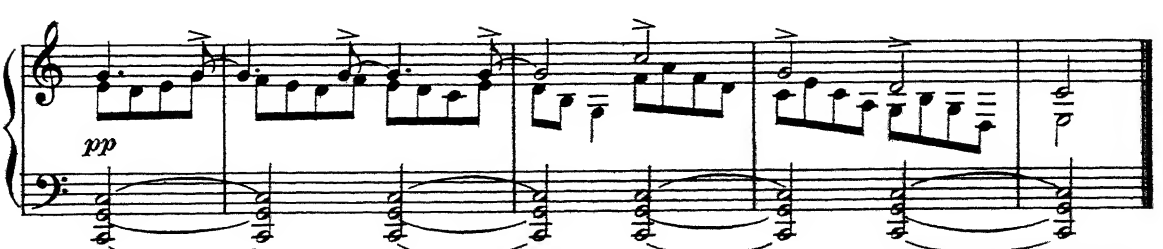
MUSETTE.

Un poco piu mosso.



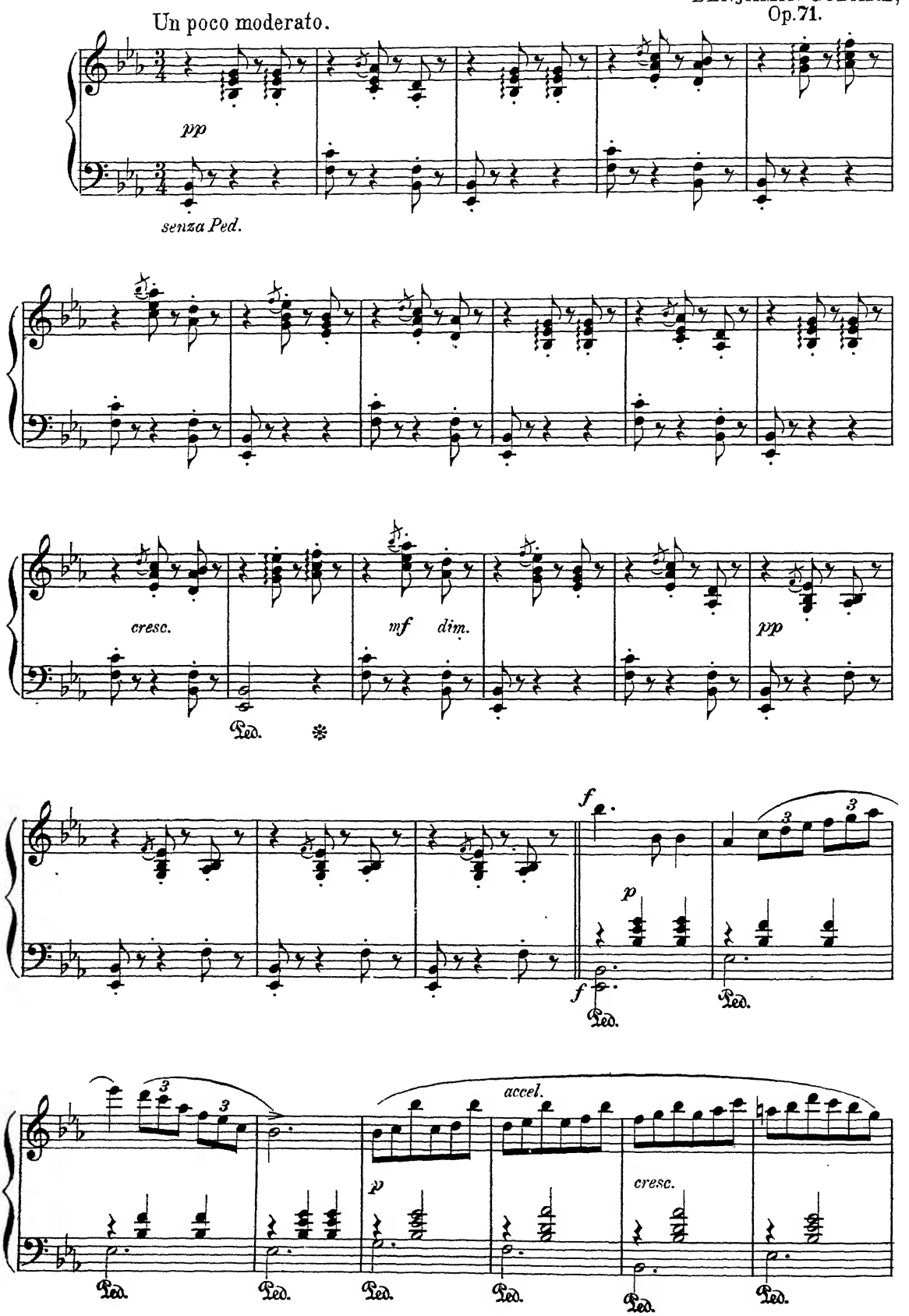


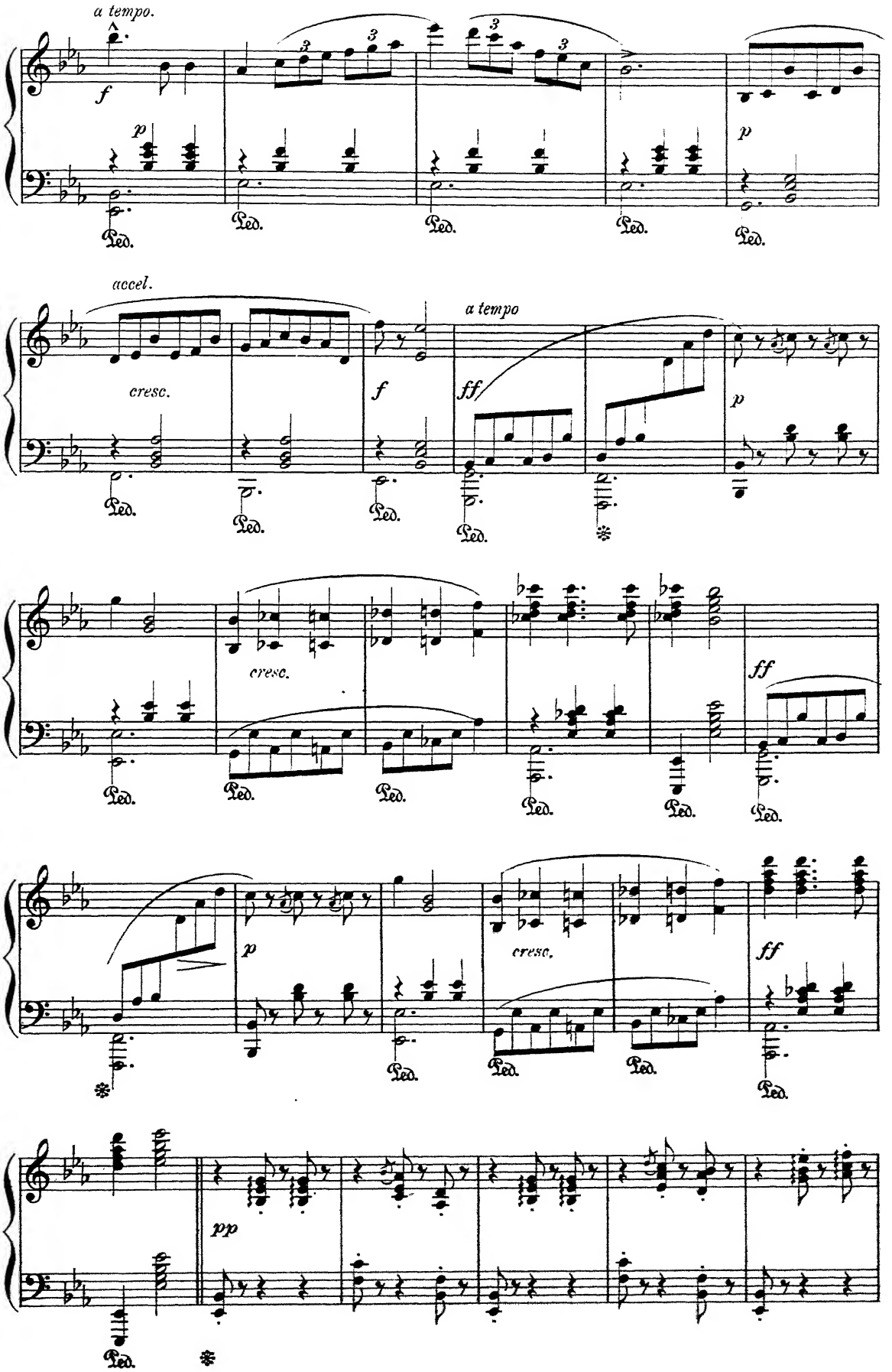


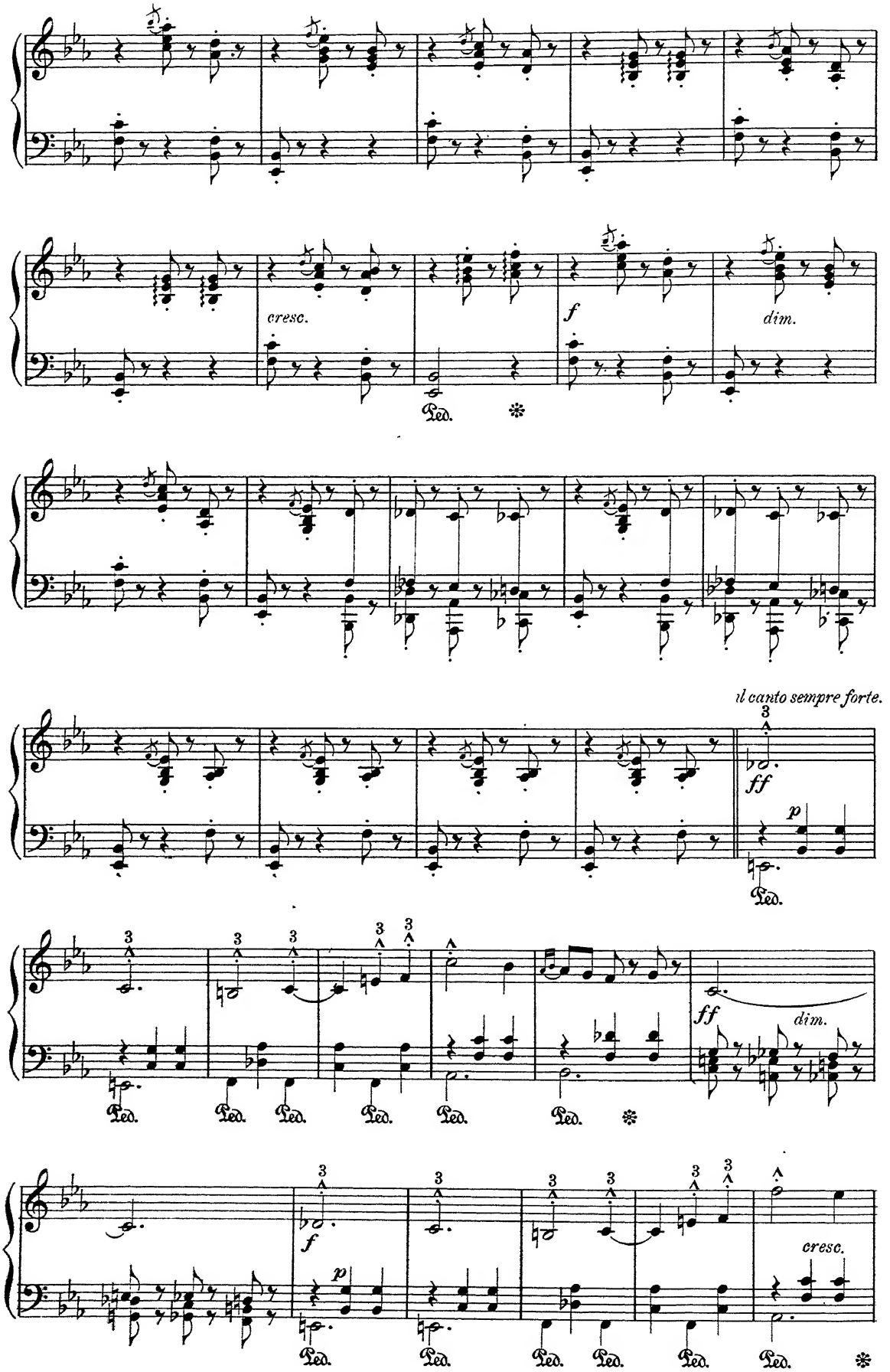


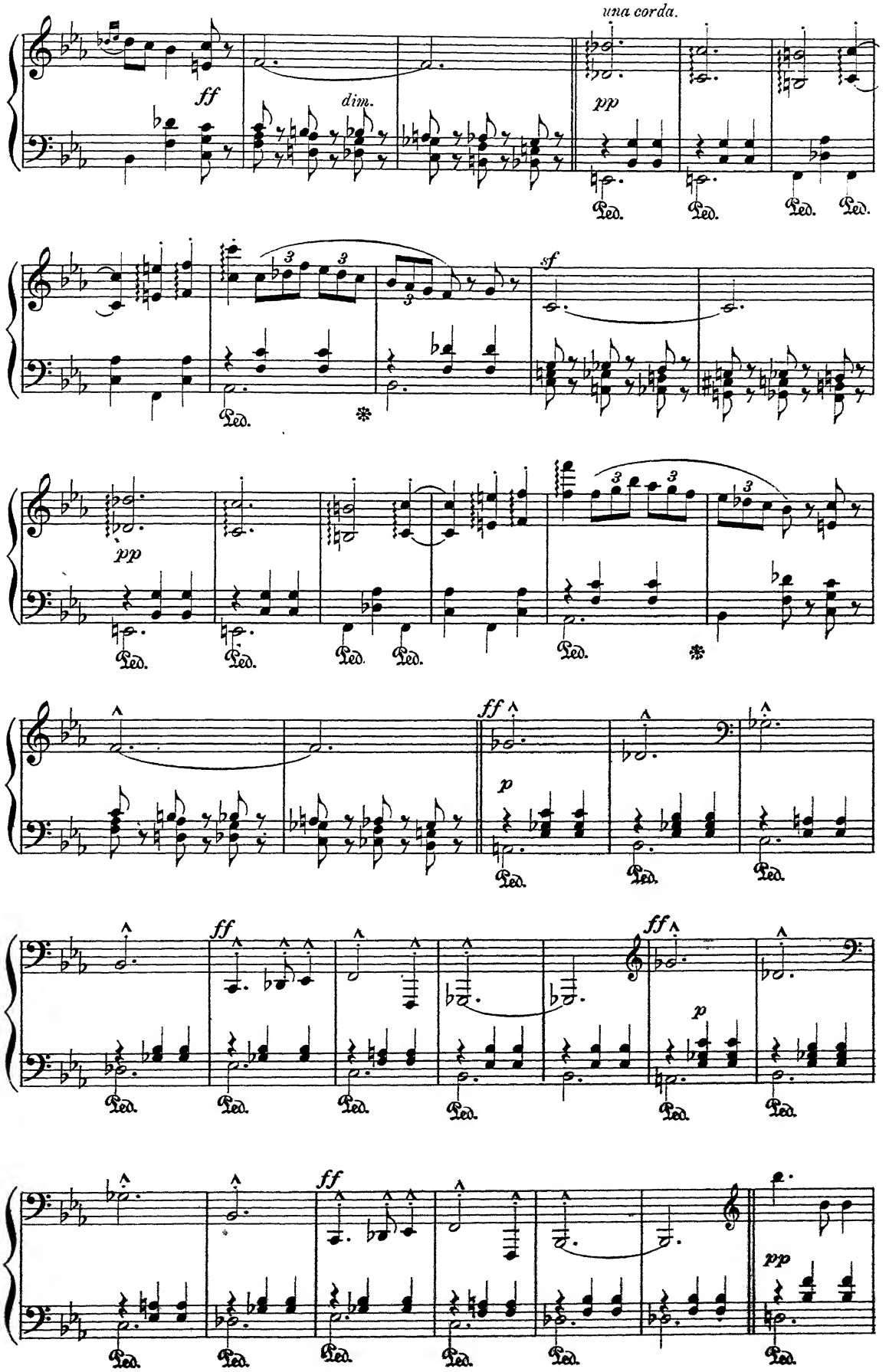
Valse-Serenade.

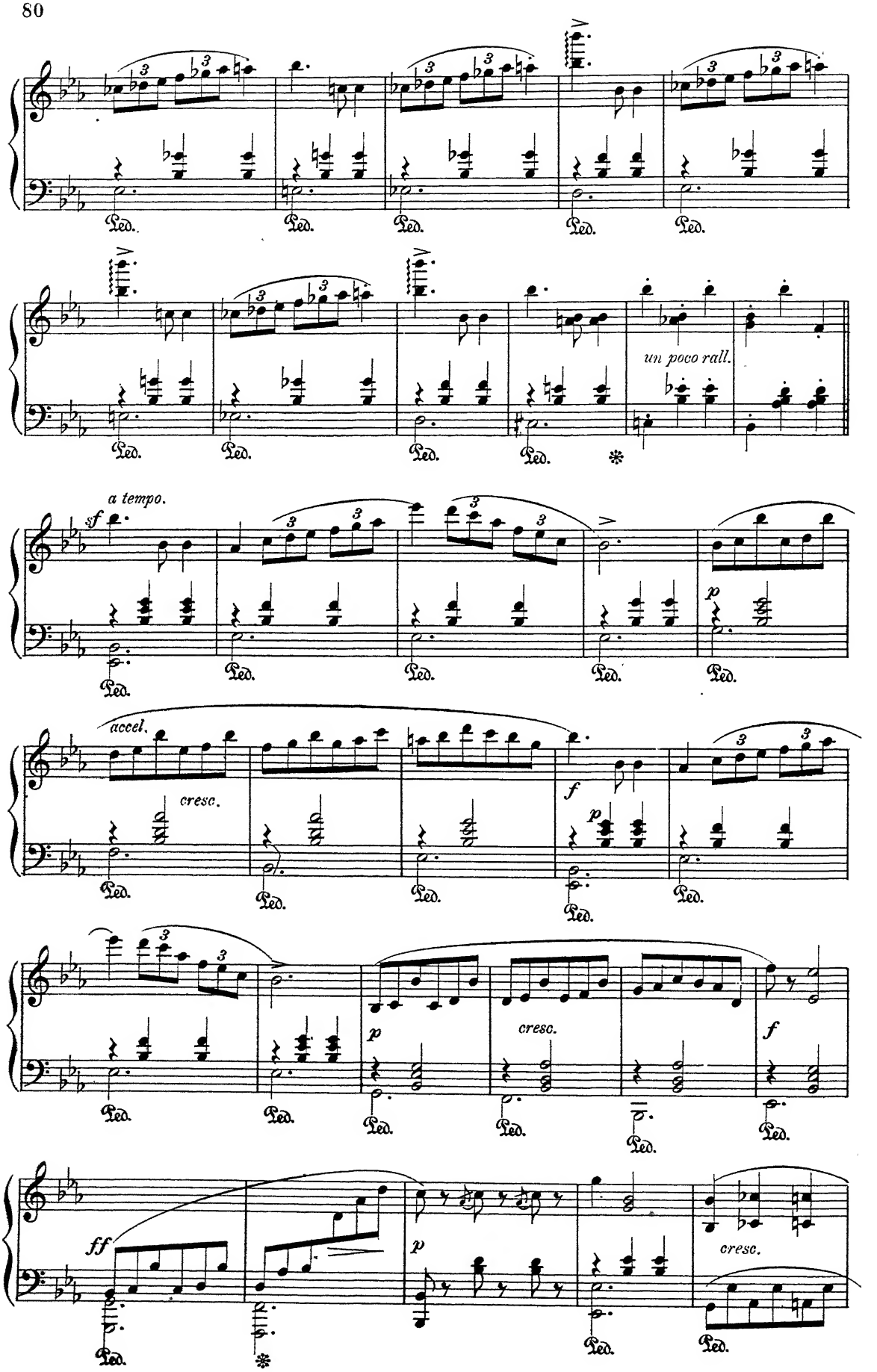
BENJAMIN GODARD,
Op. 71.

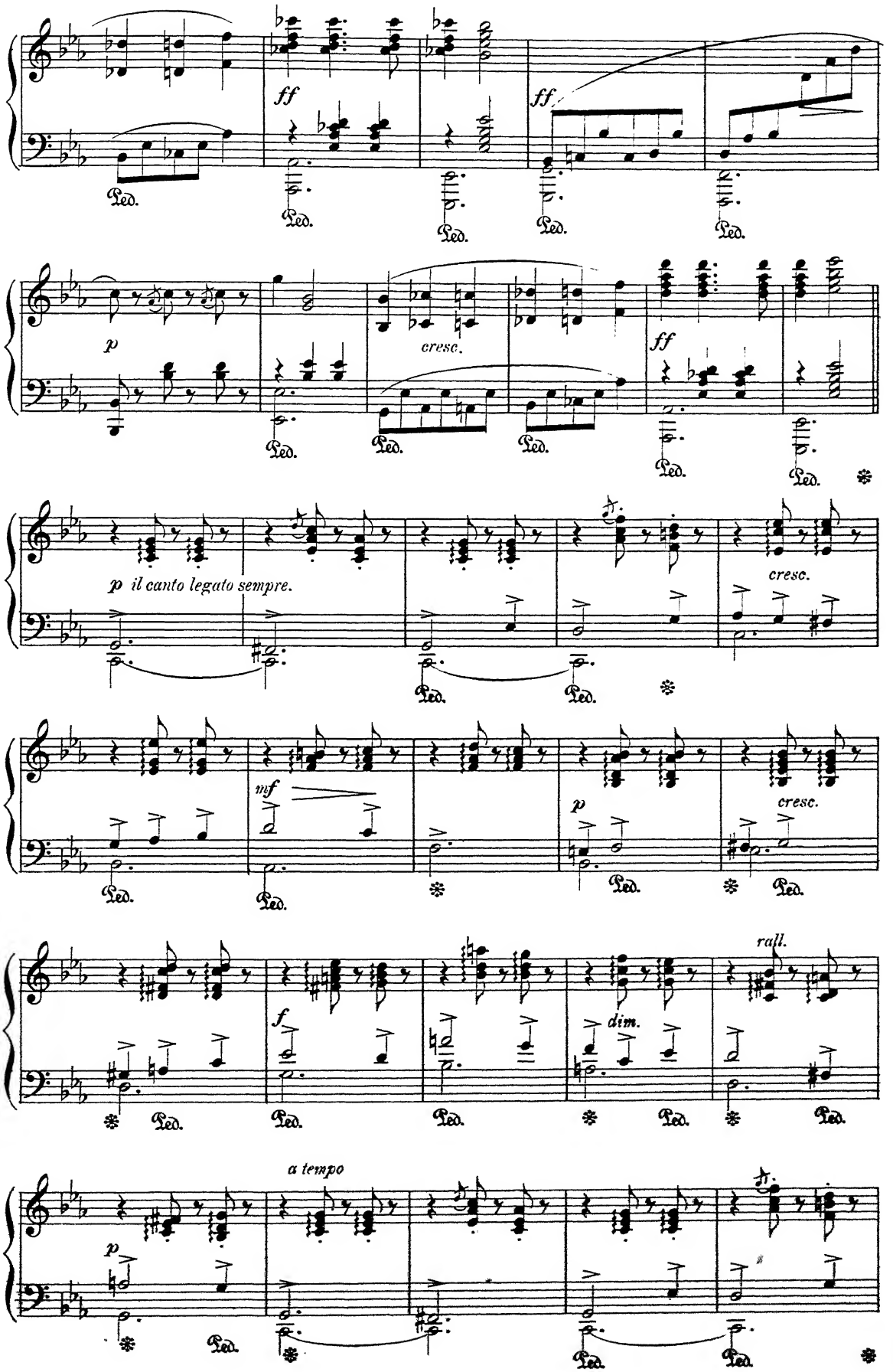


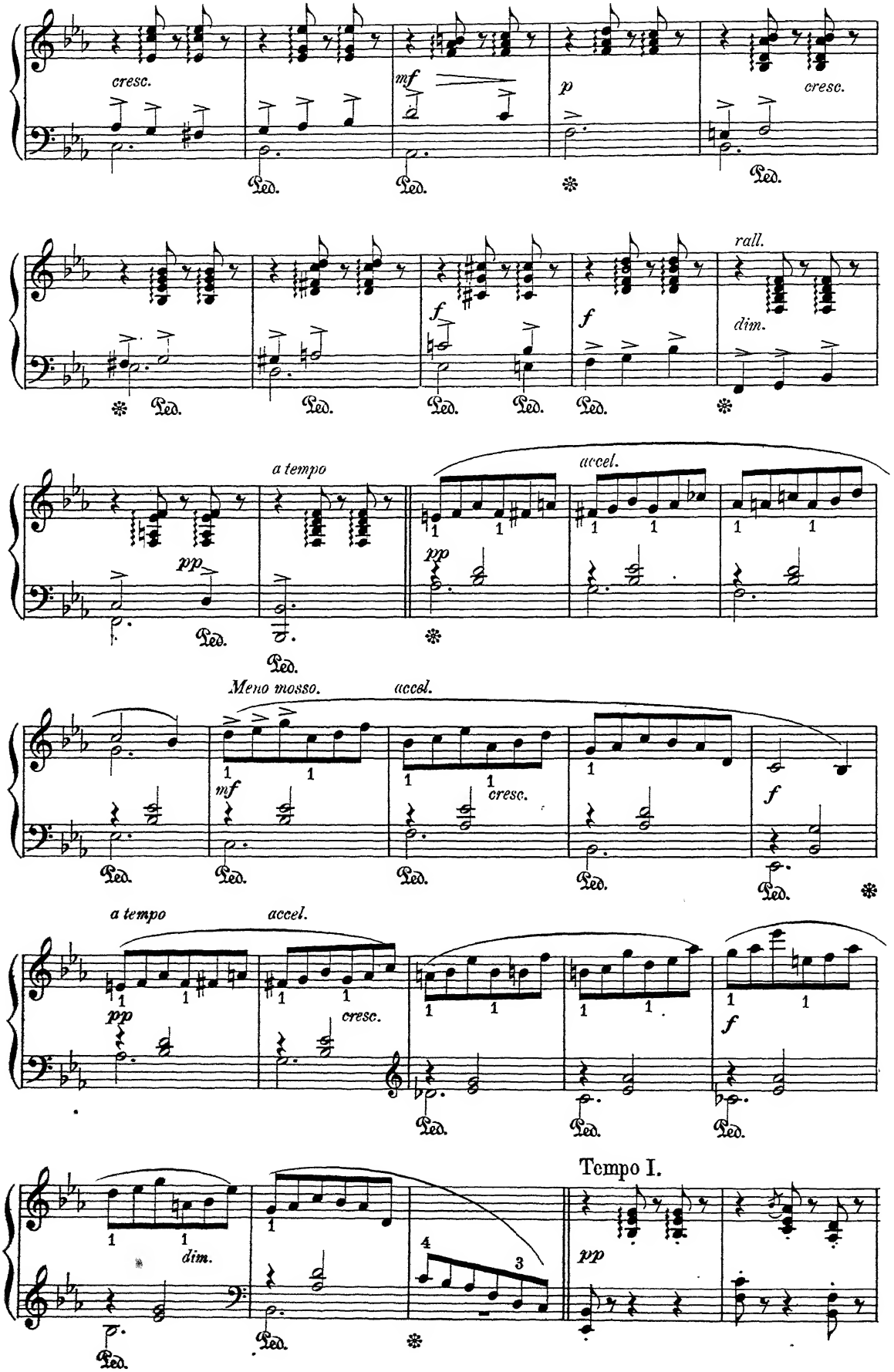

a tempo.
f
p
Ped.
accel.
cresc.
a tempo
ff
cresc.
pp

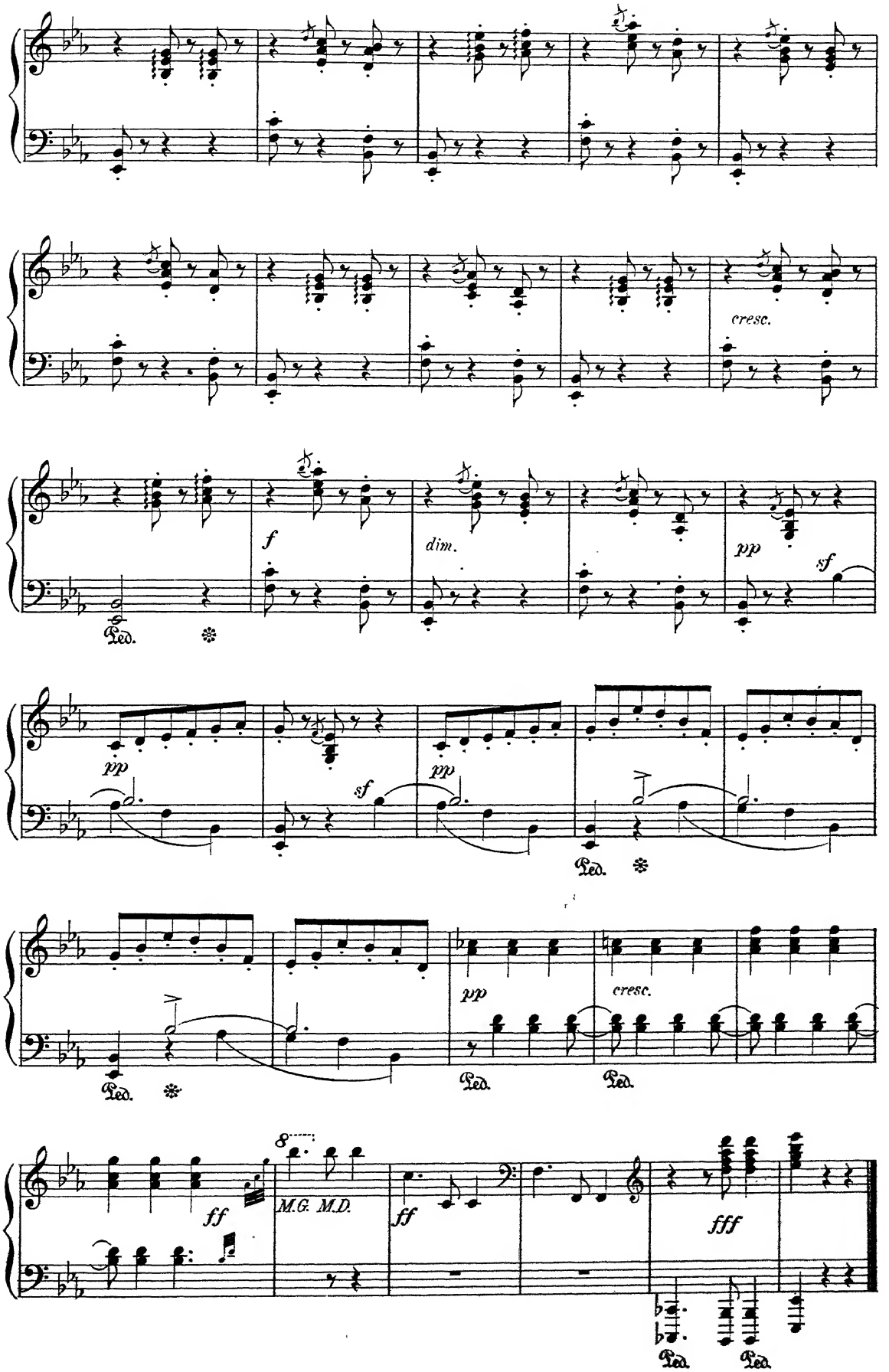

cresc.
f
dim.
Ped.
il canto sempre forte.
ff
p
ff
dim.
f
p
cresc.


una corda.
ff
dim.
pp
sf
pp
ff
p
ff
ff
p
ff
pp


un poco rall.
a tempo.
accel.
cresc.
cresc.
cresc.


ff
ff
Ped.
p
cresc.
ff
p il canto legato sempre.
cresc.
mf
p
cresc.
rall.
f
dim.
a tempo
p

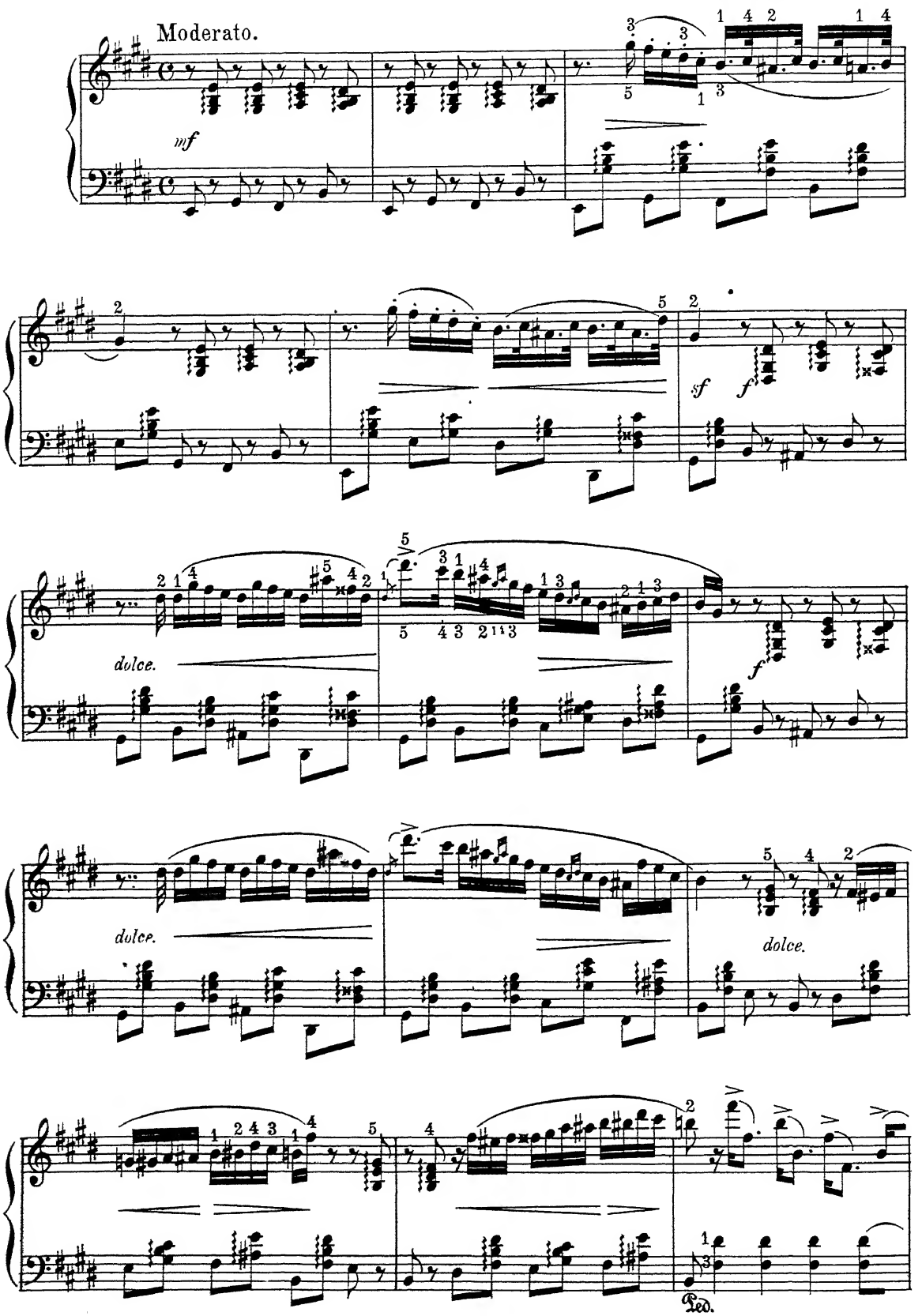

cresc.
mf
p
cresc.
rall.
dim.
f
a tempo
accel.
pp
Meno mosso.
accel.
cresc.
Tempo I.
dim.

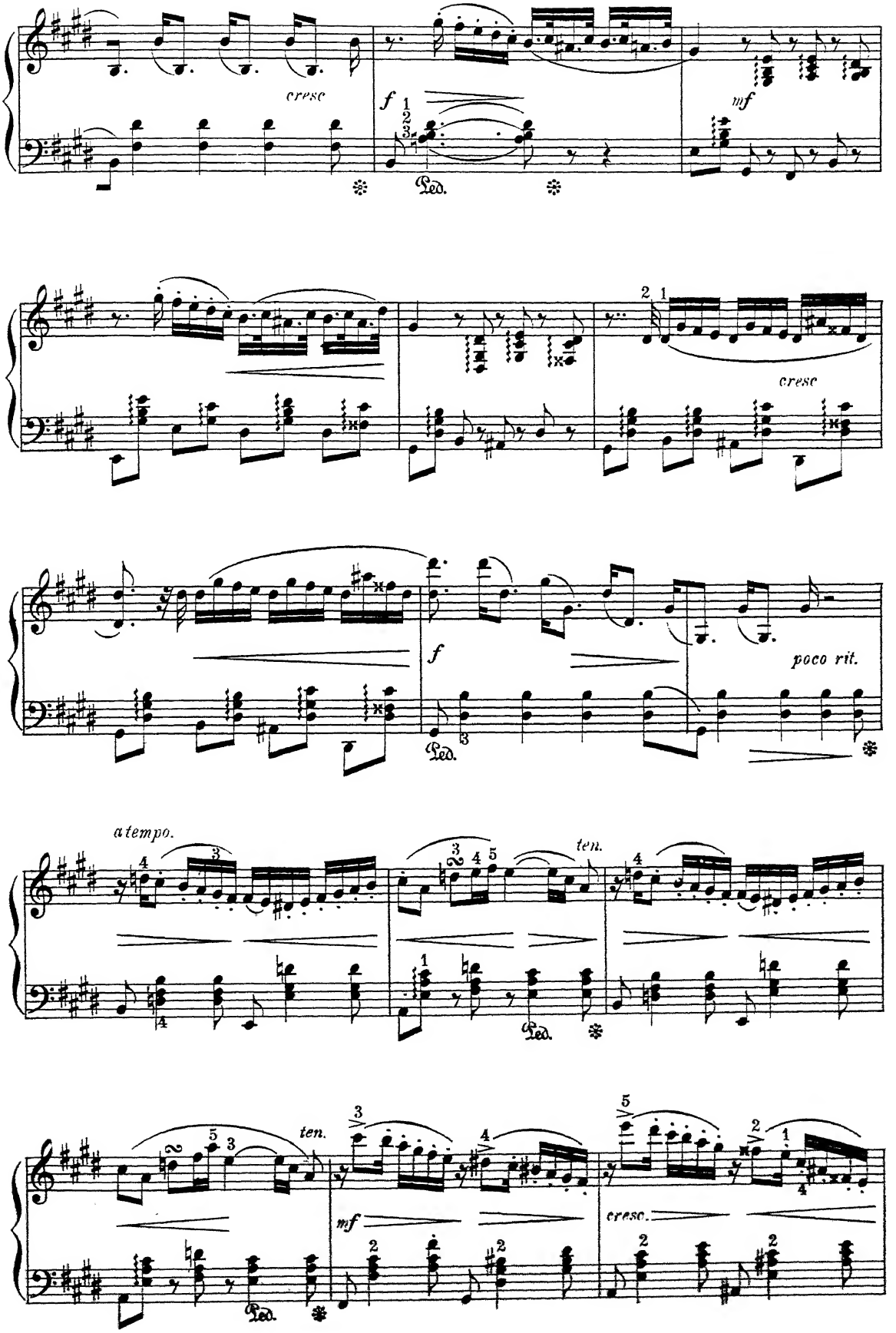

cresc.
f
dim.
pp
sf
Ped.
pp
sf
pp
Ped.
pp
cresc.
Ped.
Ped.
ff
M.G. M.D.
ff
fff
Ped.
Ped.

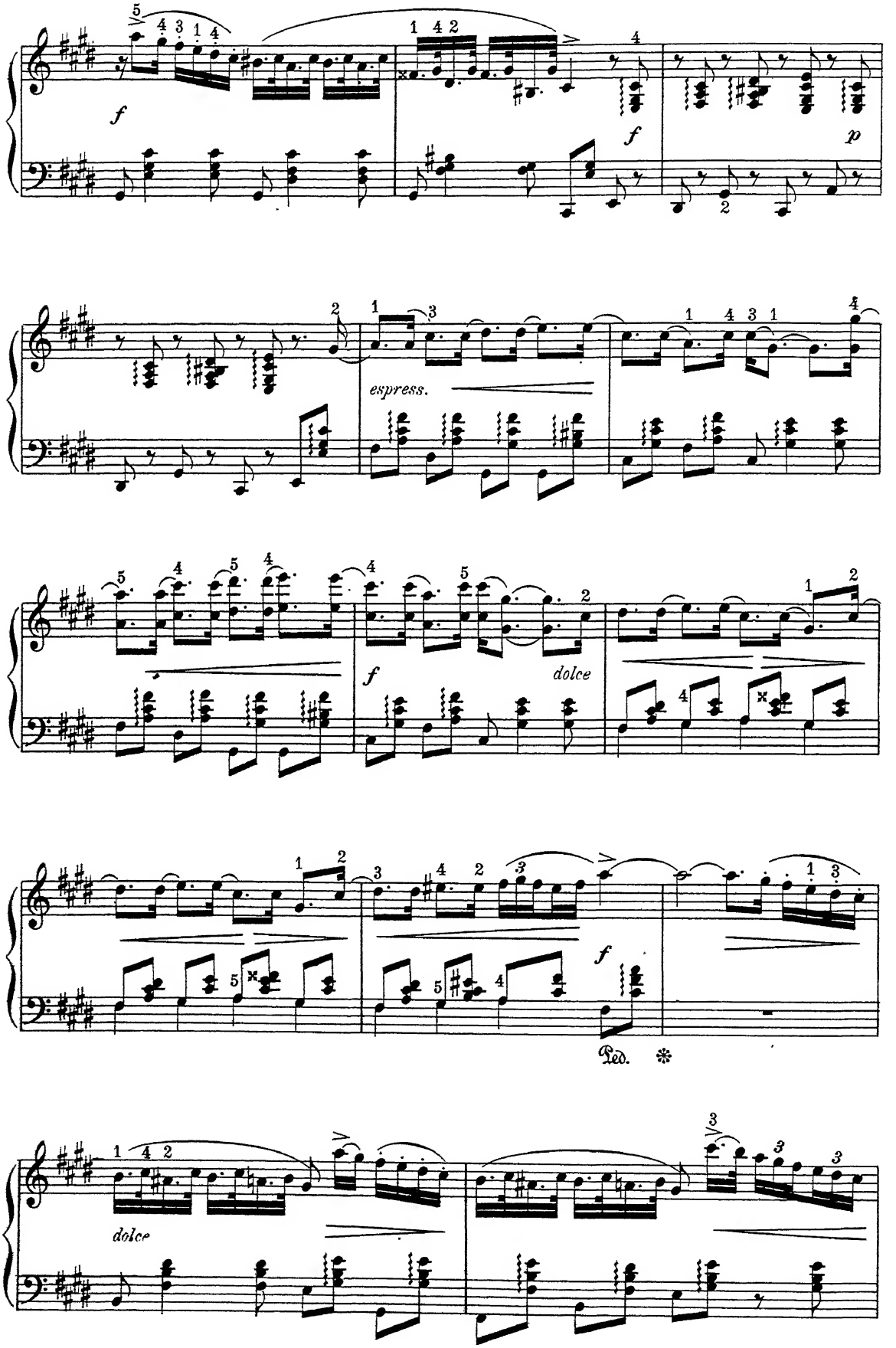
Zur Guitarre.

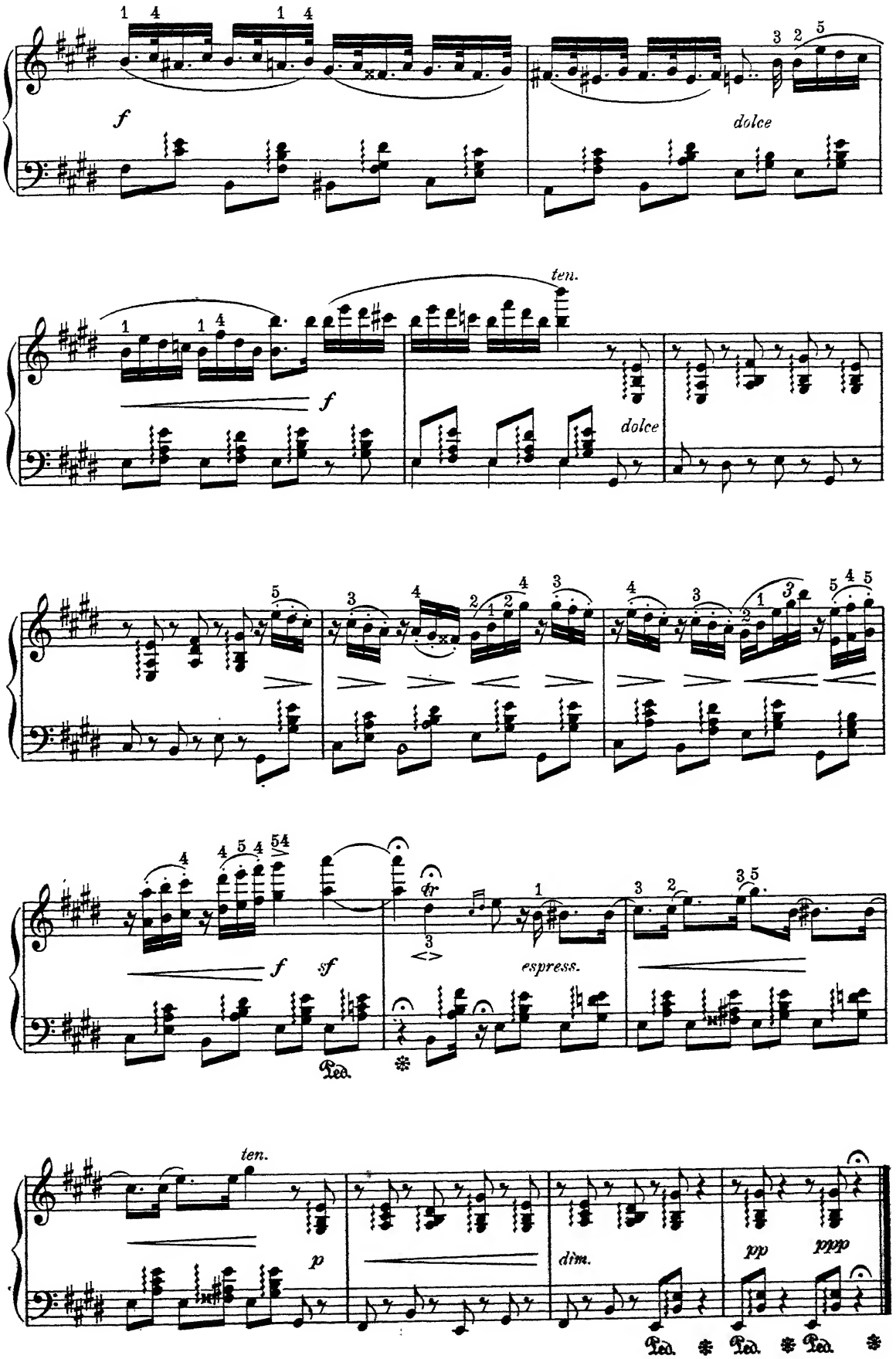
IMPROMPTU.

FERD. HILLER, Op. 97.



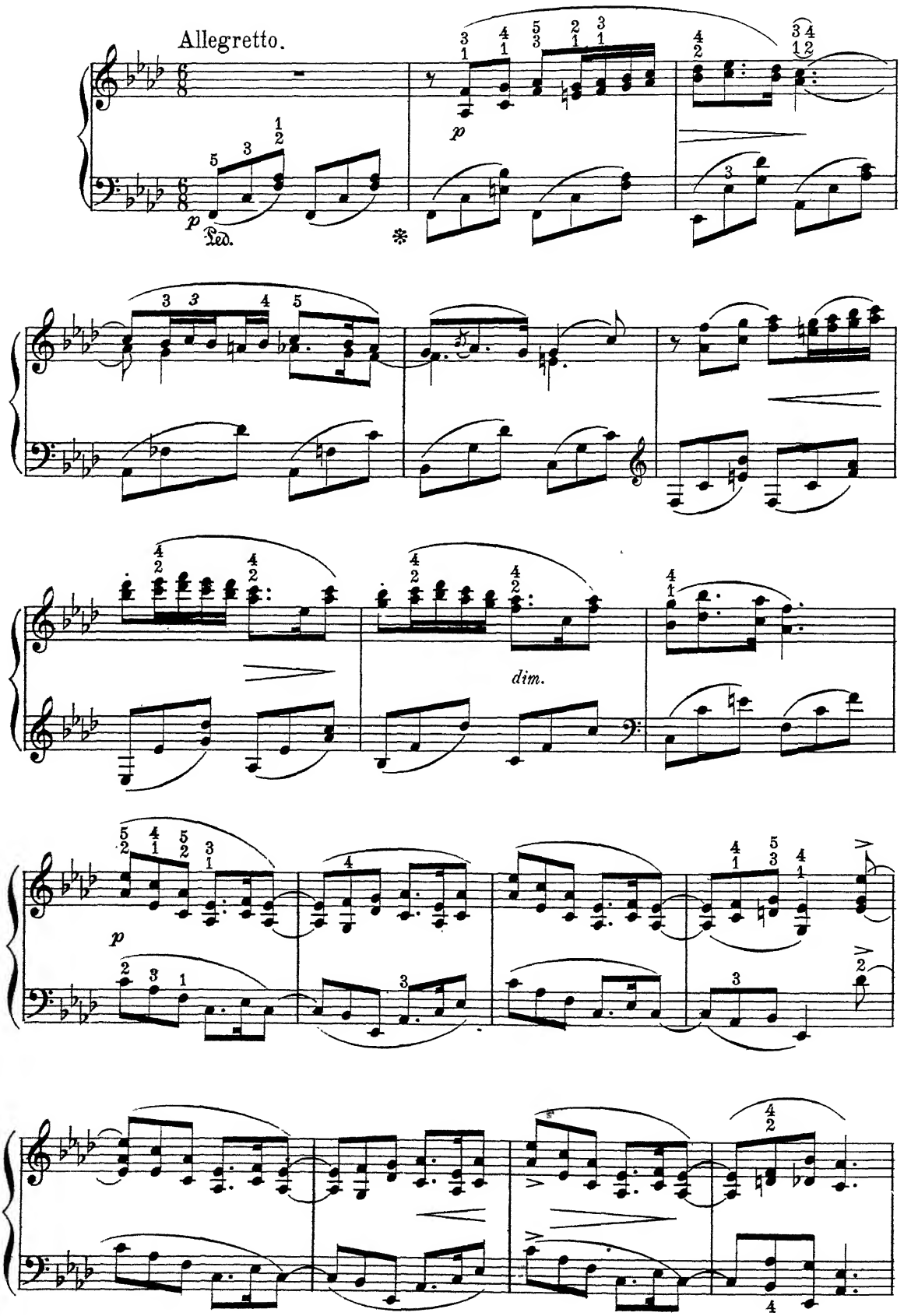

cresc
f
Ped.
mf
cresc
f
poco rit.
Ped.
a tempo.
ten.
Ped.
ten.
mf
cresc.
Ped.

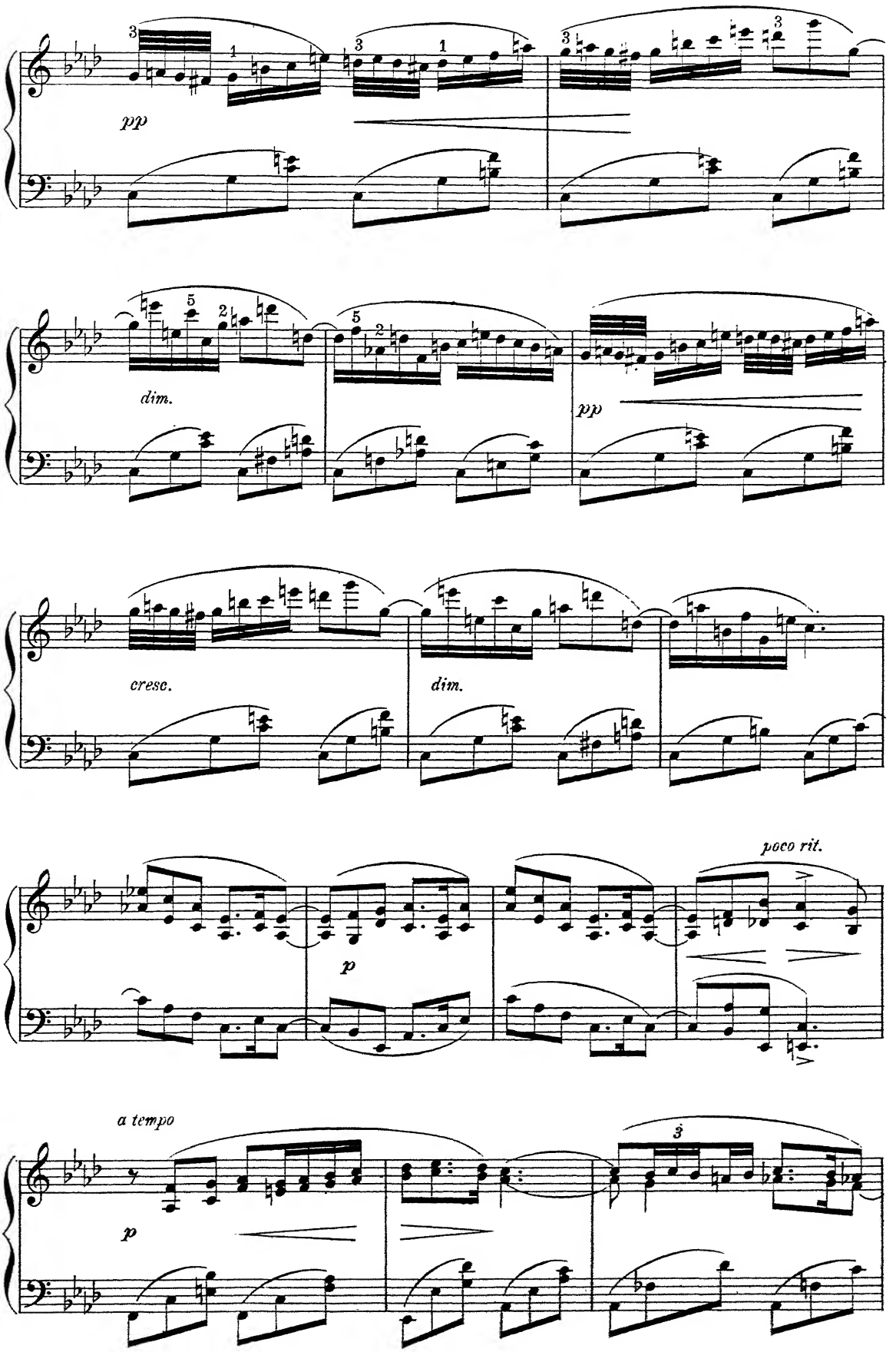

f
f
p
espress.
f
dolce
f
Ped.
dolce

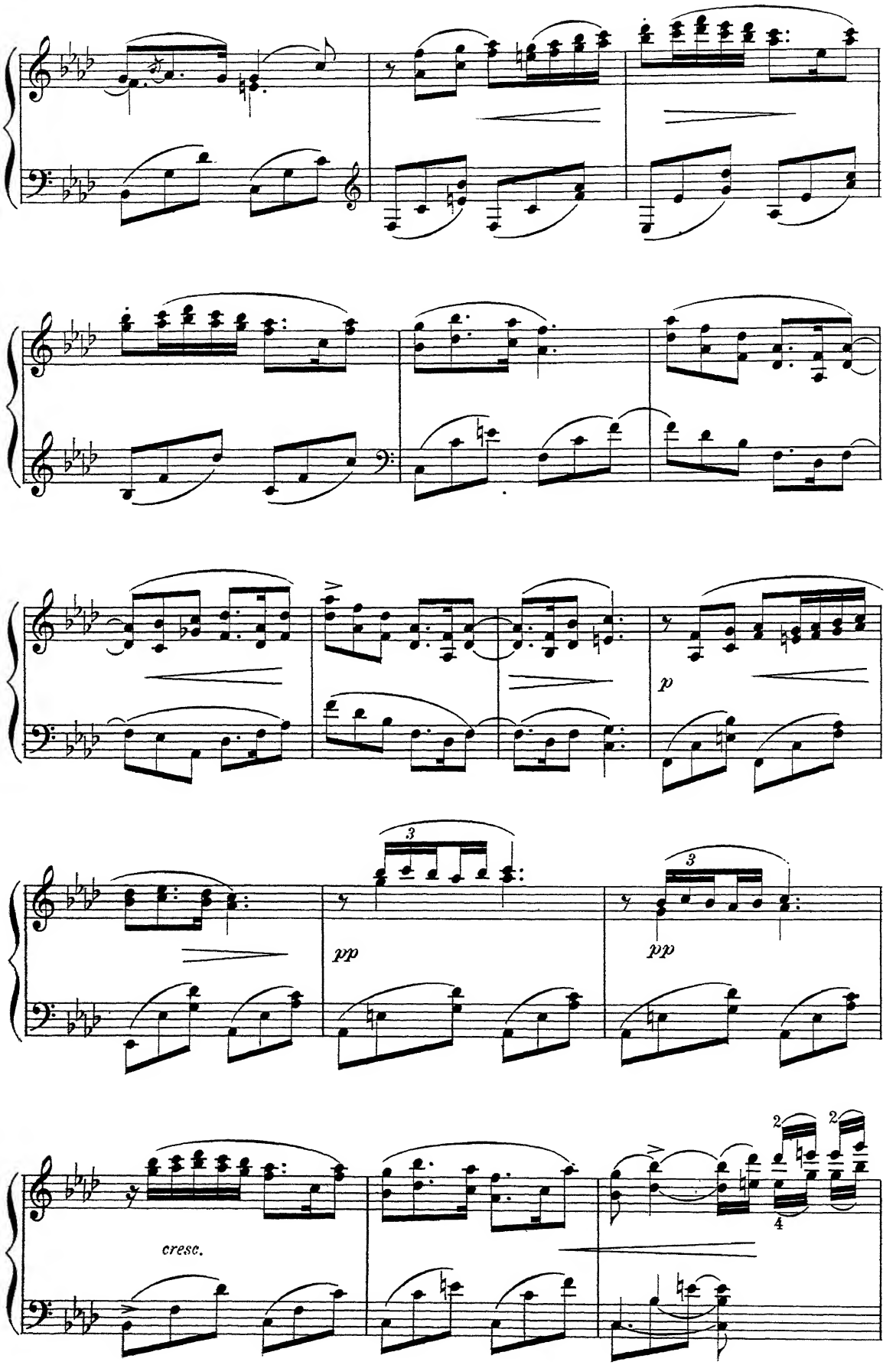

f
dolce
ten.
f
dolce
f
sf
tr
espress.
Ped.
ten.
p
dim.
pp
ppp
Ped.
Ped.
Ped.

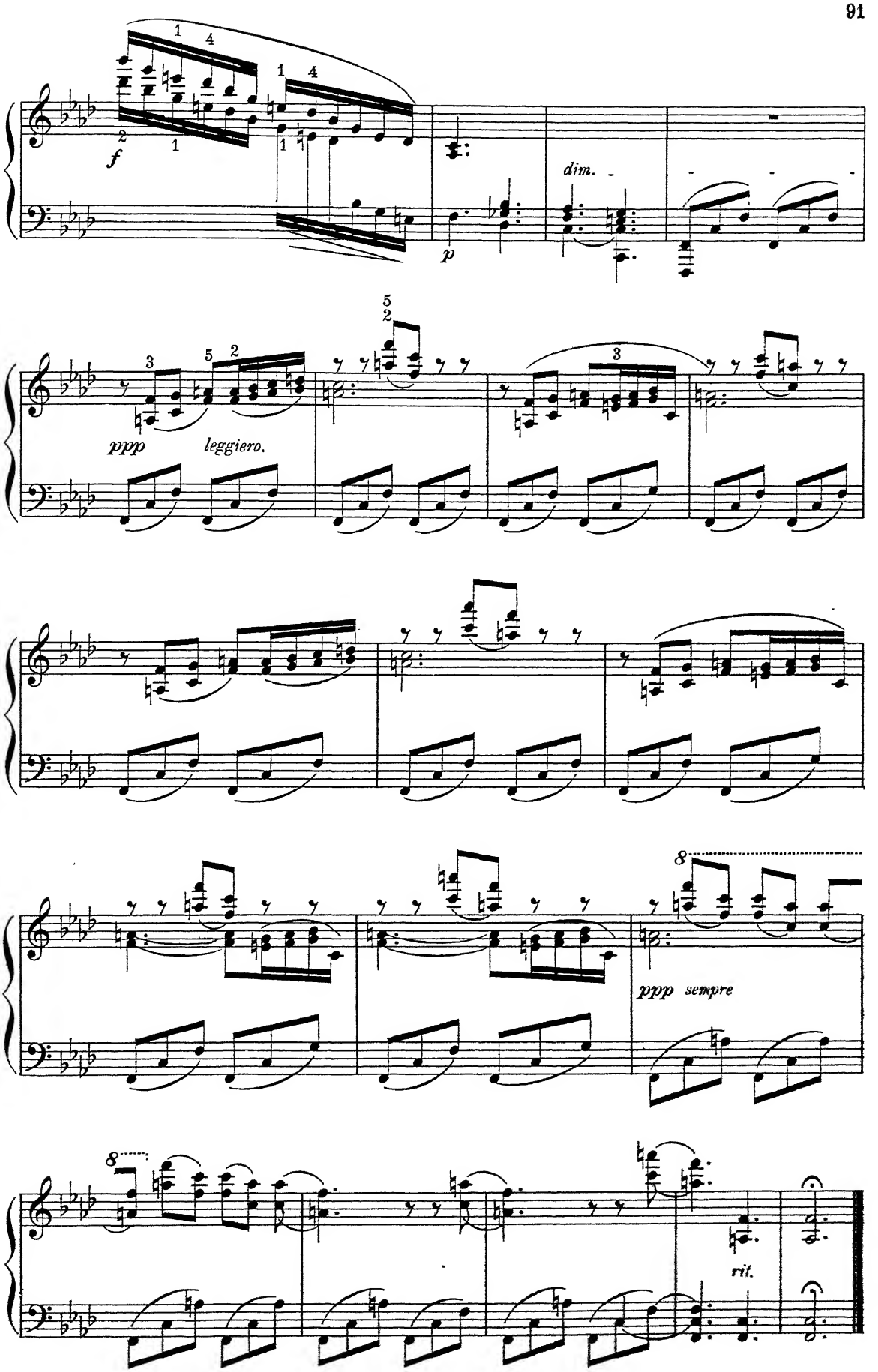
Barcarole.

HUGO REINHOLD, Op. 34. №3.




pp
dim.
pp
cresc.
dim.
poco rit.
p
a tempo
p

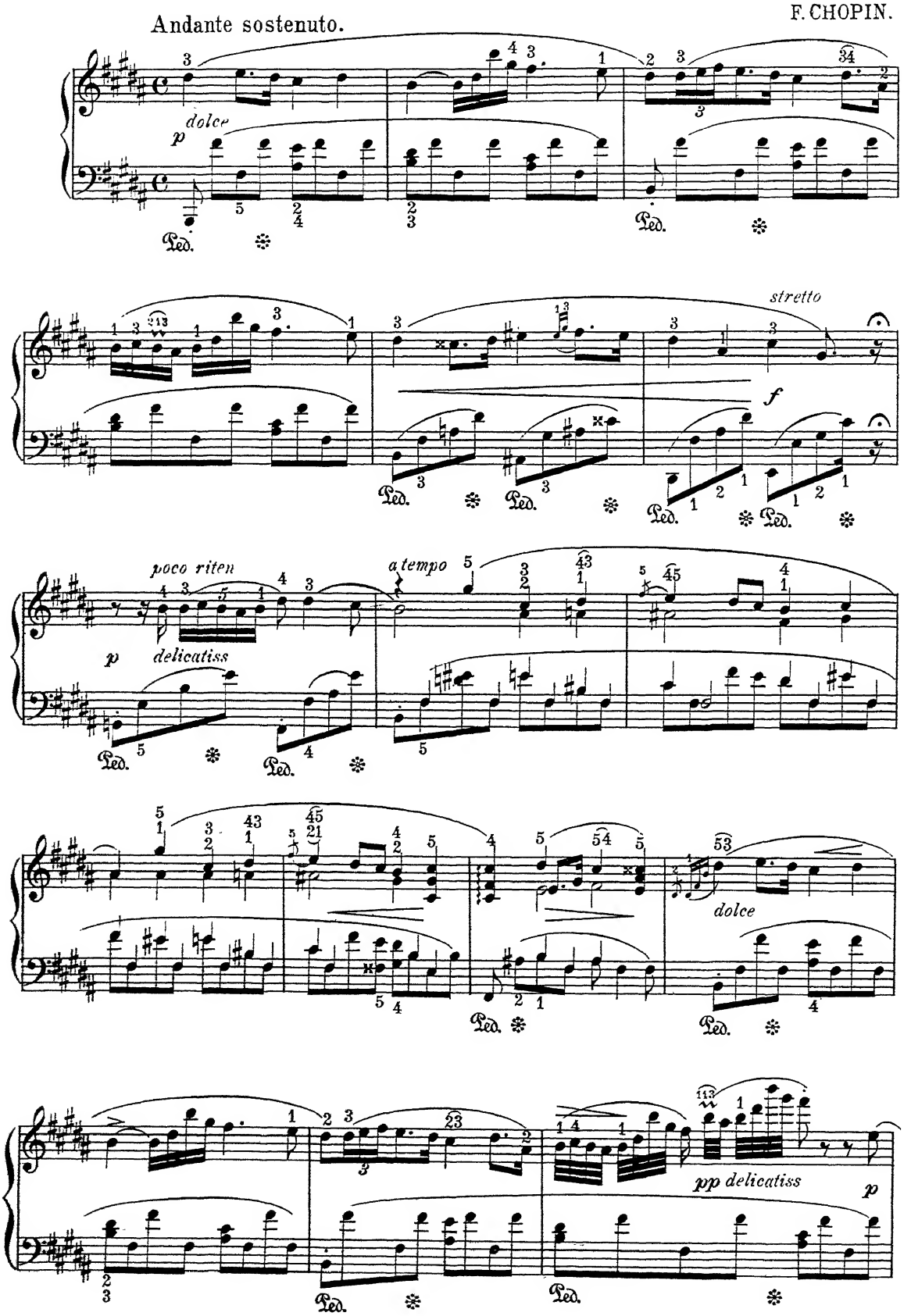

p
pp
pp
cresc.

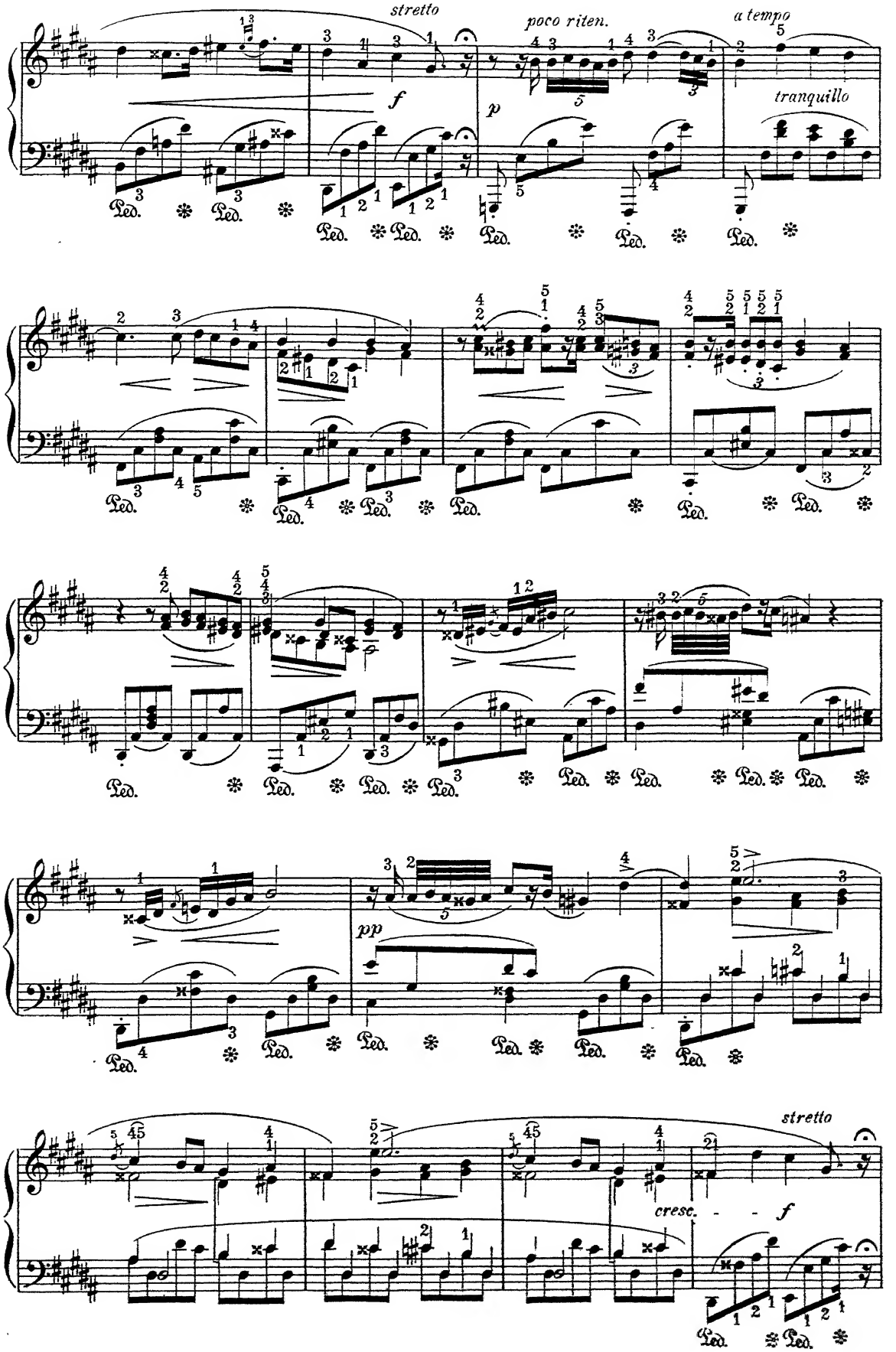

f
p
dim.
ppp
leggiero.
ppp sempre
rit.

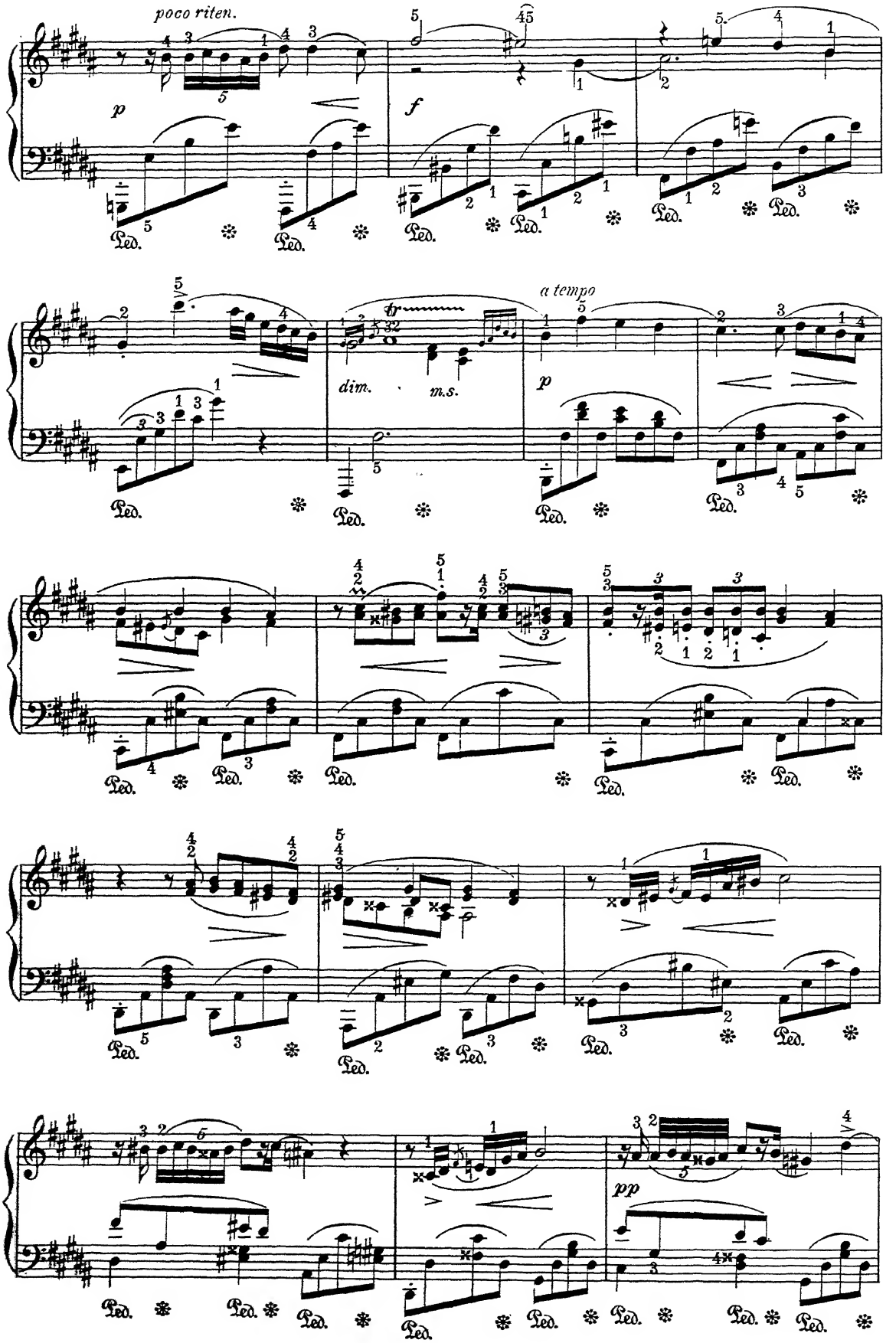
Nocturne.

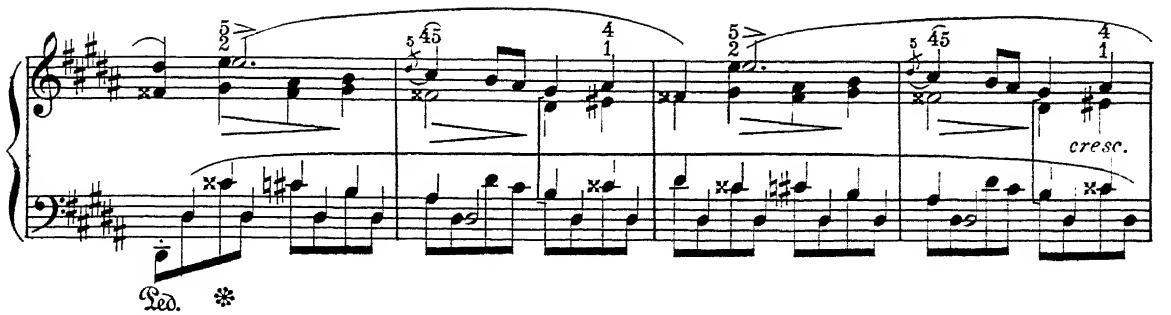
Op. 32, № 1.

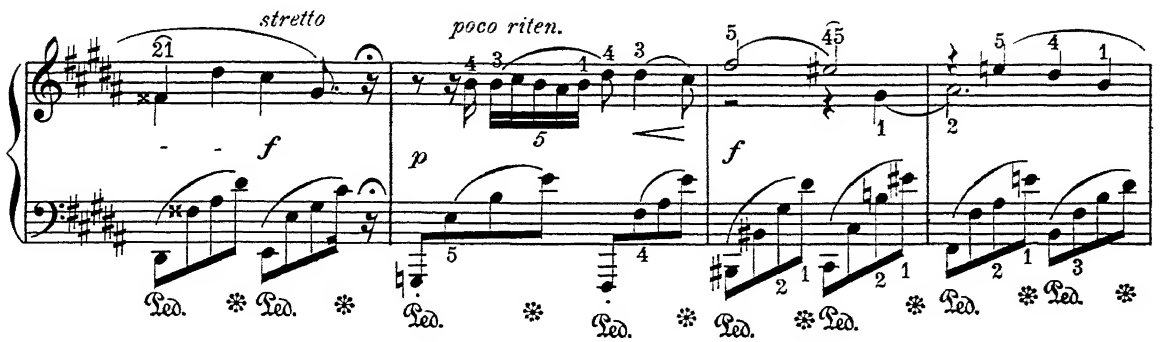
F. CHOPIN.

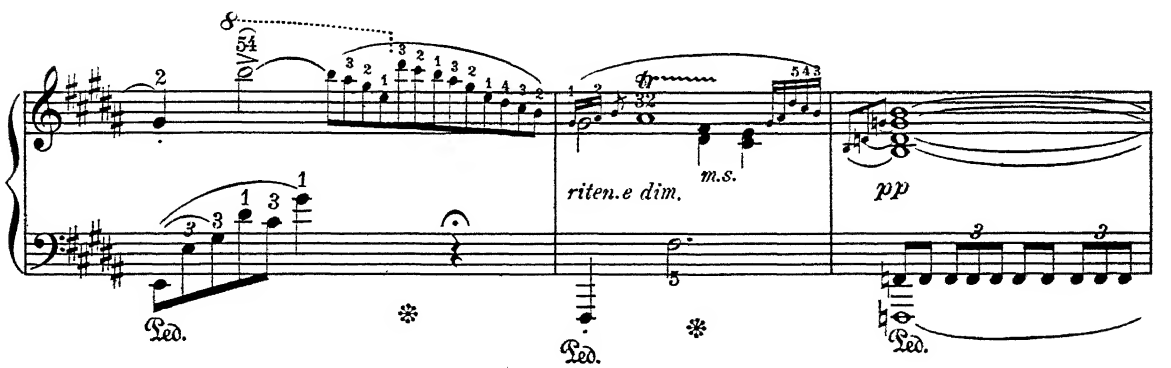


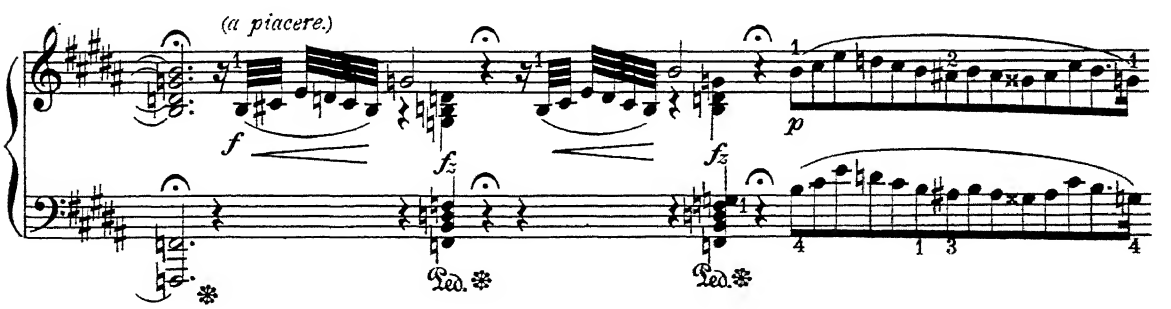

stretto
poco riten.
a tempo
tranquillo
f
p
pp
cresc.
f
stretto

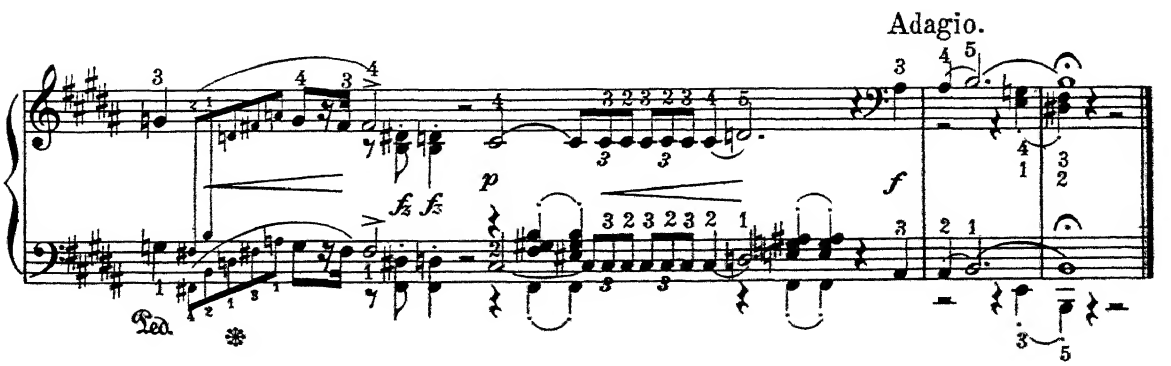

poco riten.
p
f
a tempo
dim.
m.s.
p
pp
Ped.


cresc.
Ped.


stretto
poco riten.
f
p
f
Ped.

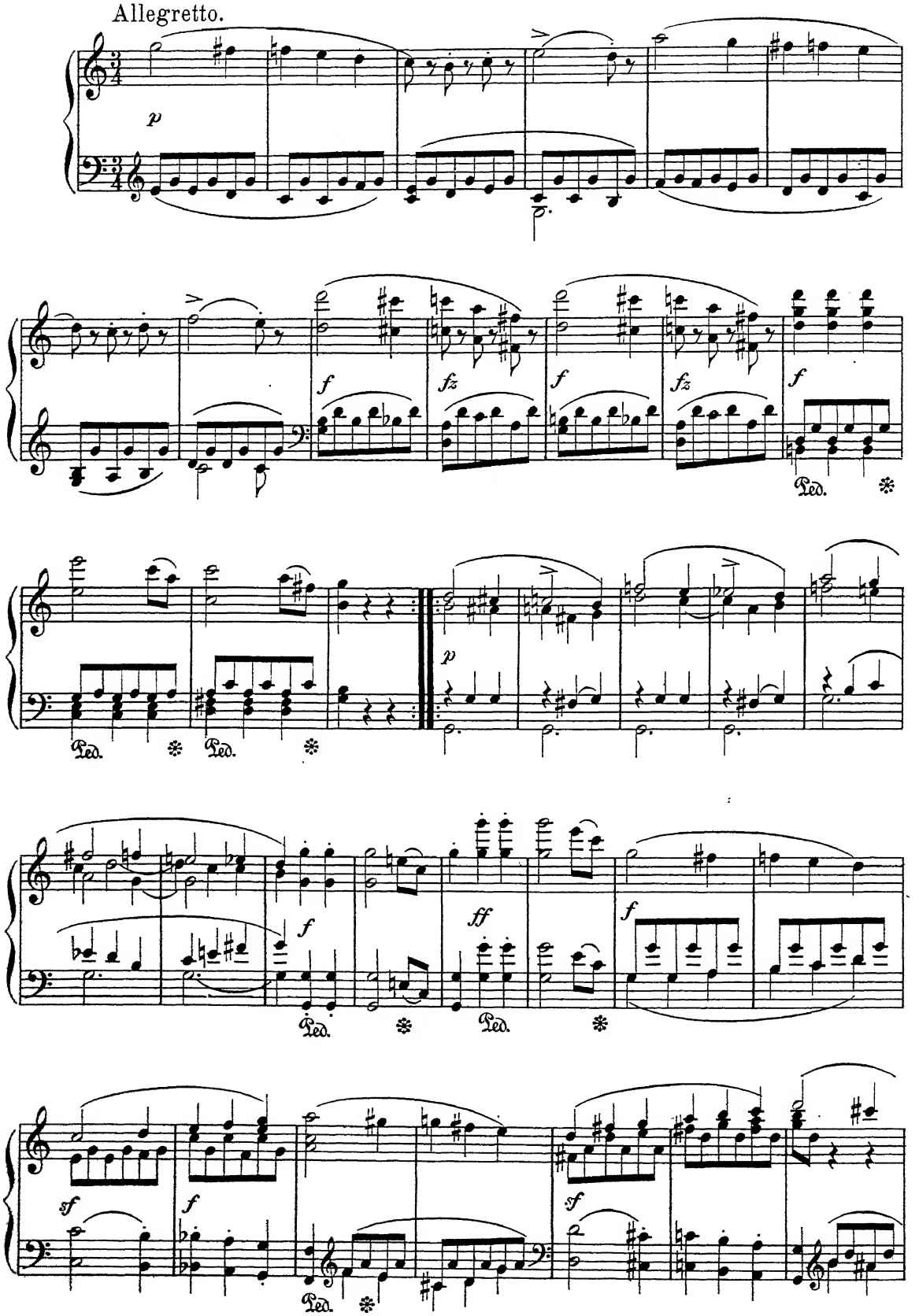

riten.e dim.
m.s.
pp
Ped.

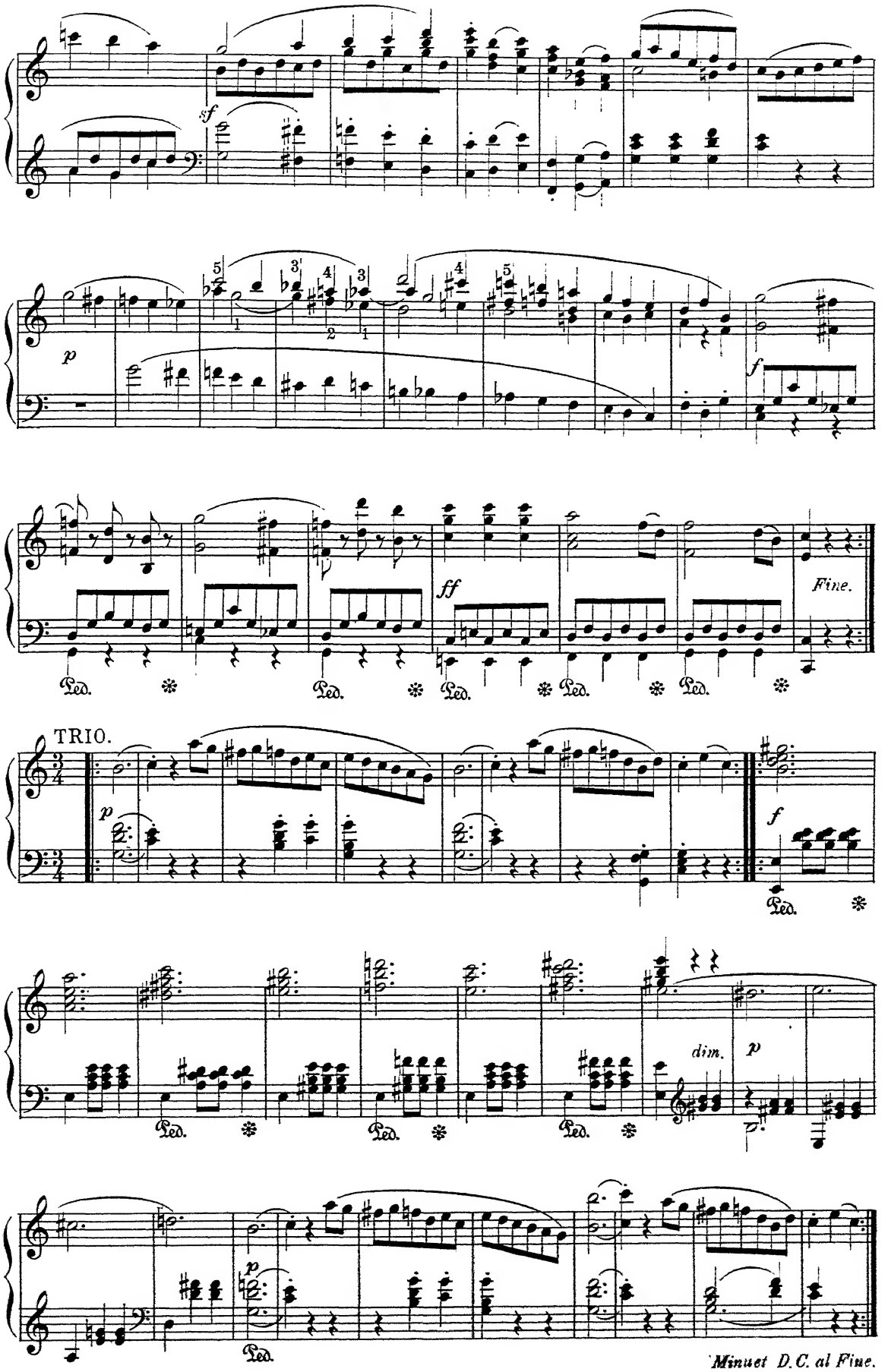

(a piacere.)
f
fz
p
Ped.


Adagio.
p
f
Ped.

Minuet
FROM
SYMPHONY in C.

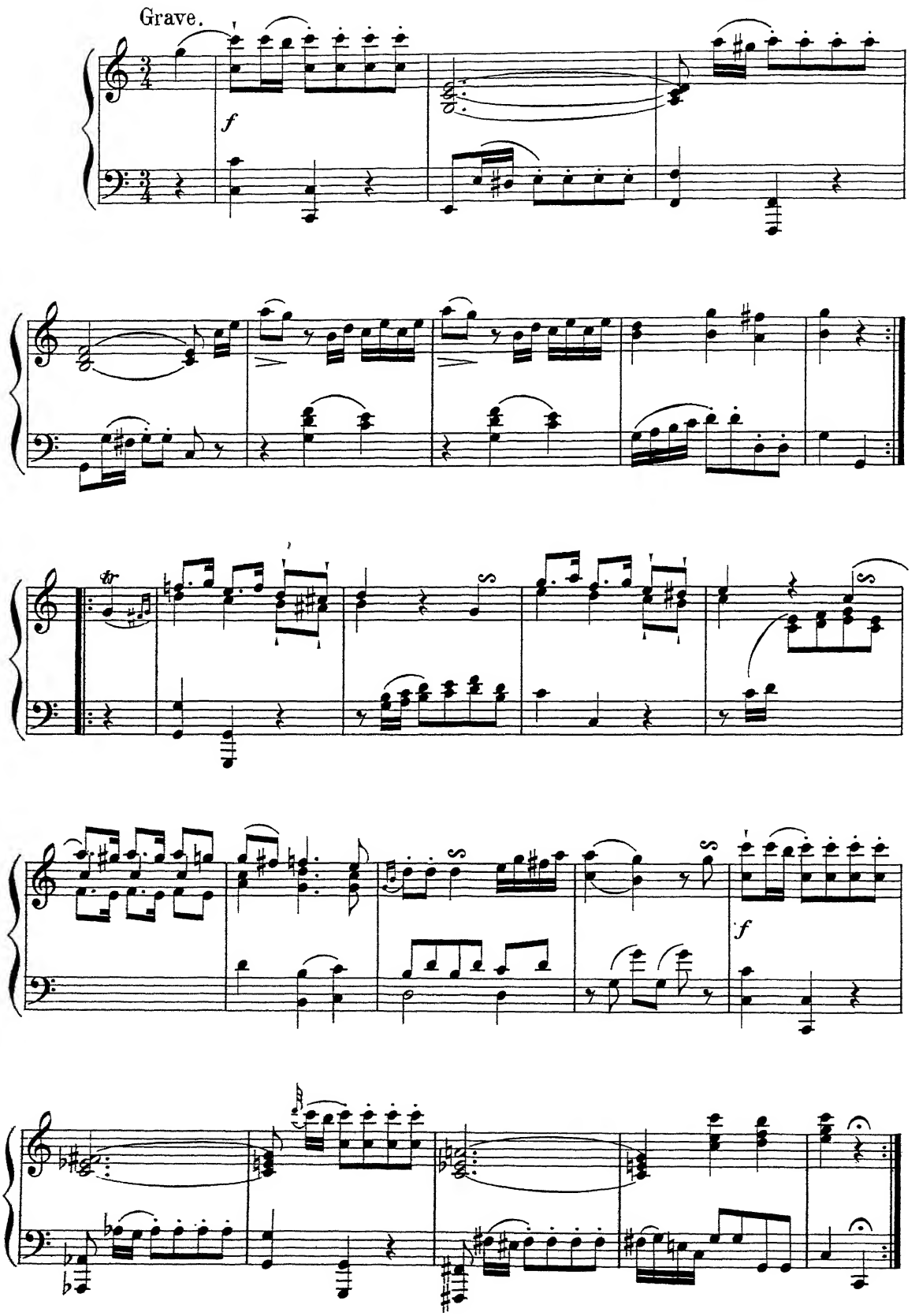
W. A. MOZART.

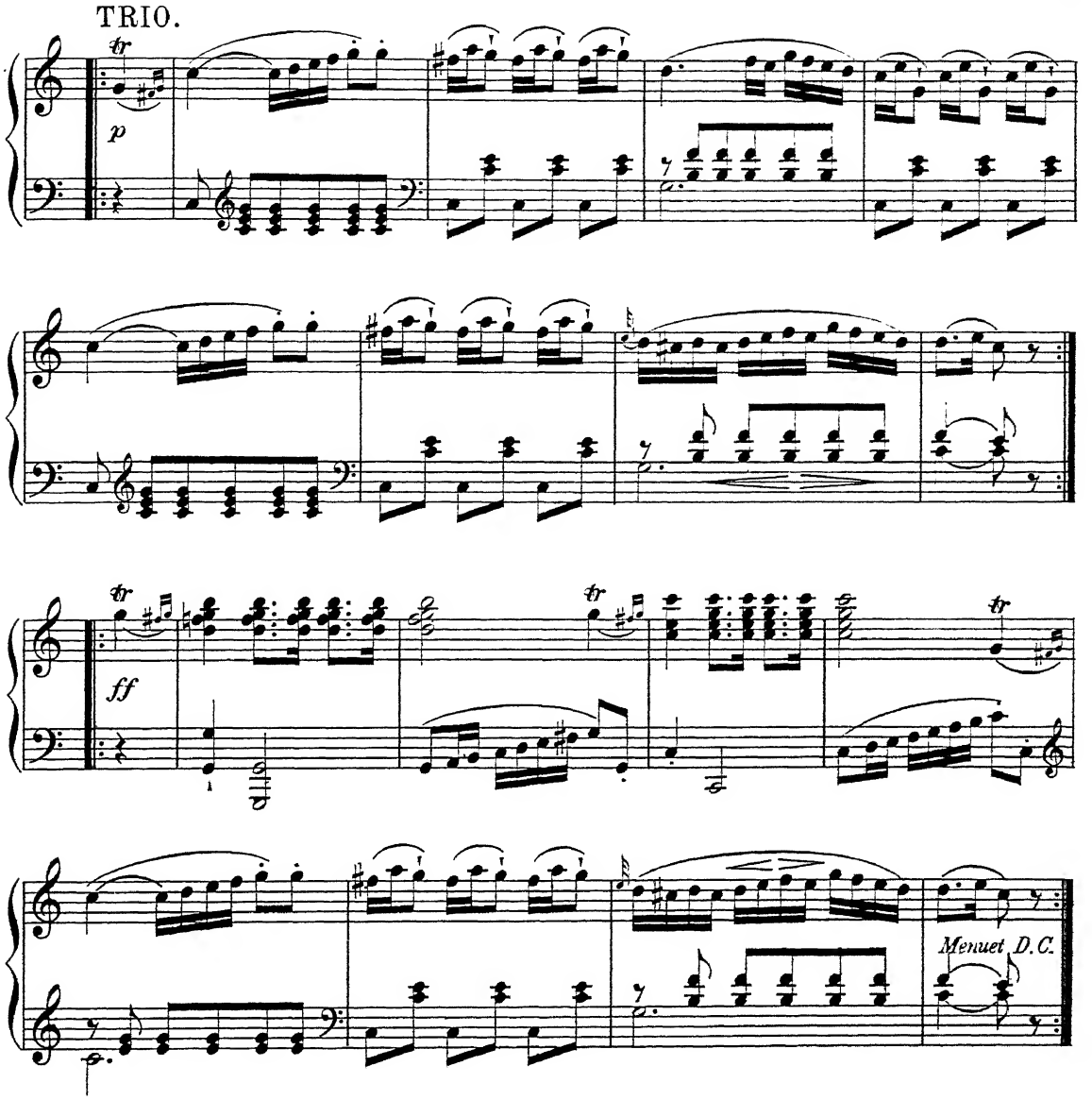



sf
p
f
ff
Fine.
Ped.
TRIO.
p
f
Ped.
dim.
p
Ped.
Minuet D.C. al Fine.

Ox Minuet.

JOSEPH HAYDN.





ANECDOTE OF THE ORIGIN OF THE OX MINUET.

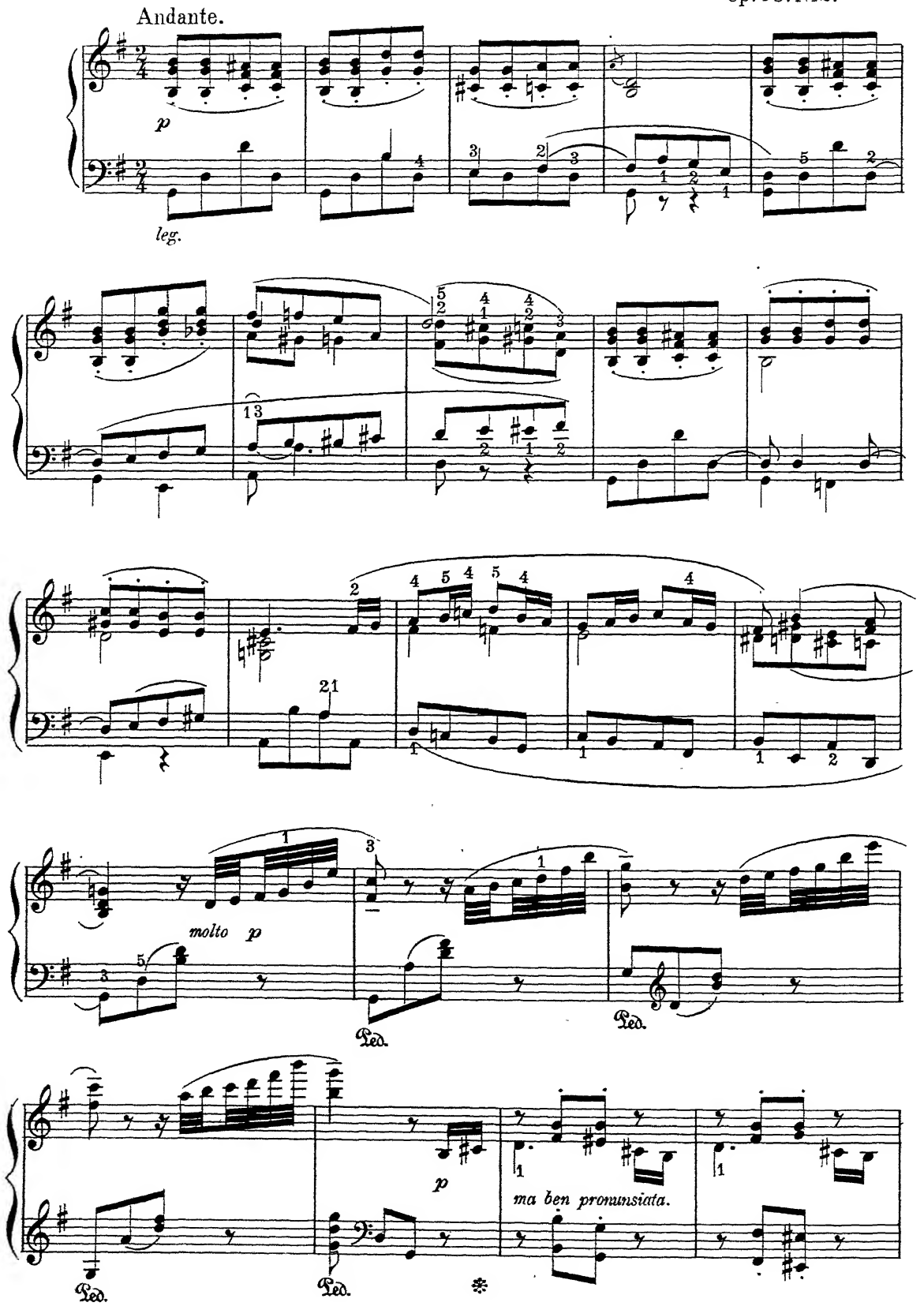
Haydn was surprised one day at receiving a call from a butcher. This man, who was as sensible as many another to the charms of his music, said to him frankly, and as politely as possible: "Sir, I know that you are a good and an obliging man; I therefore speak to you with confidence. You stand at the head of all composers, you excel in everything, but your minuets have a special charm for me. I want a bright, pretty and entirely new one for my daughter's wedding which will soon take place, and can I do better than to ask this of the famous Haydn?" The good-natured Haydn smiled at this new honor and promised him the minuet in two days' time. At the appointed hour the butcher appeared and received his priceless gift with joy and gratitude.

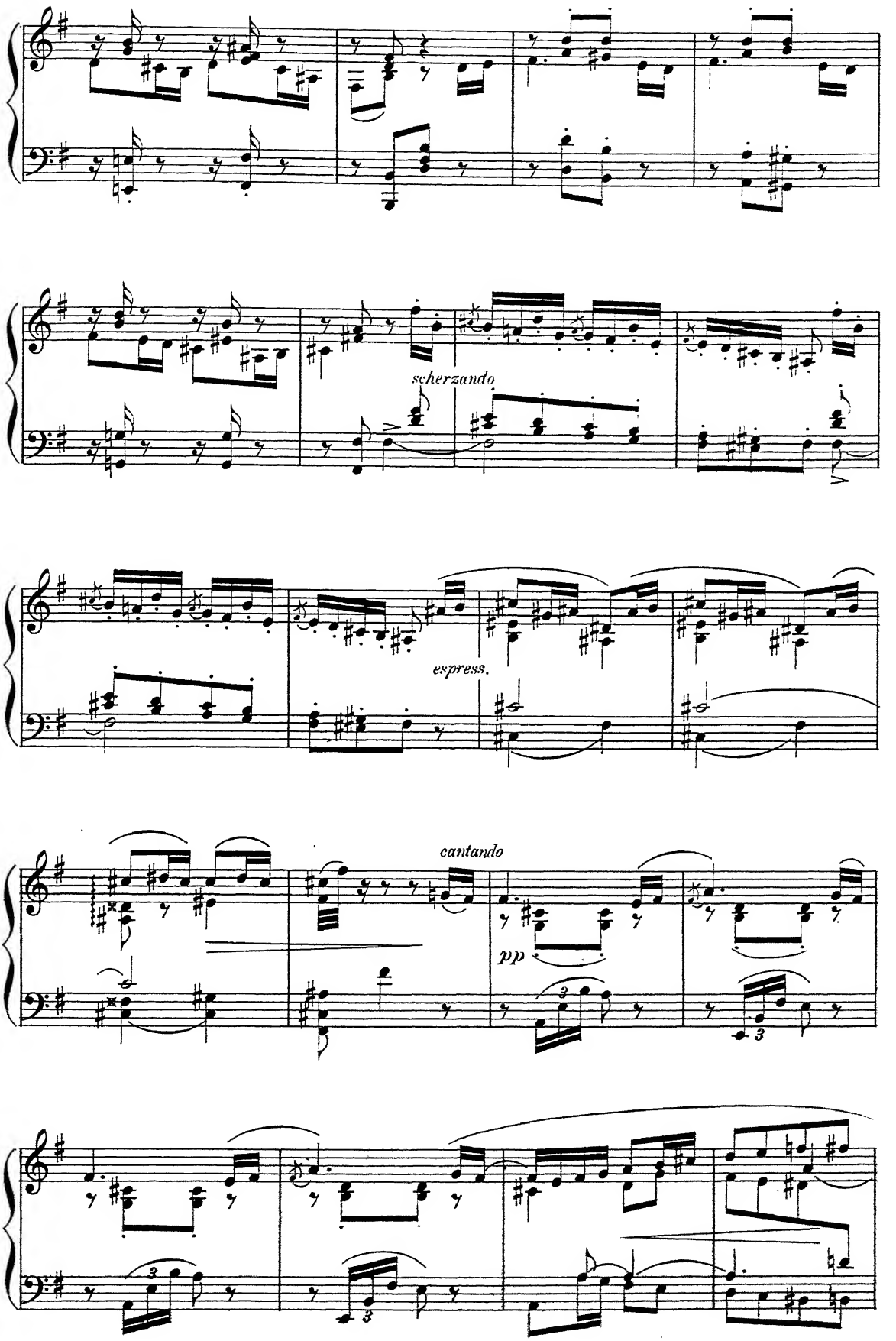
Soon afterward, Haydn heard the sound of instruments, and listening, thought he recognized his new minuet. He went to the window, and saw beneath his balcony a beautiful ox with gilded horns adorned with ribbons and garlands of flowers, surrounded by a travelling orchestra. The butcher appeared, reiterated his sentiments and concluded his speech in these words: "Finally, Sir, I thought that I, as a butcher, could give you no better proof of my gratitude for such a beautiful minuet than by offering you my finest ox."

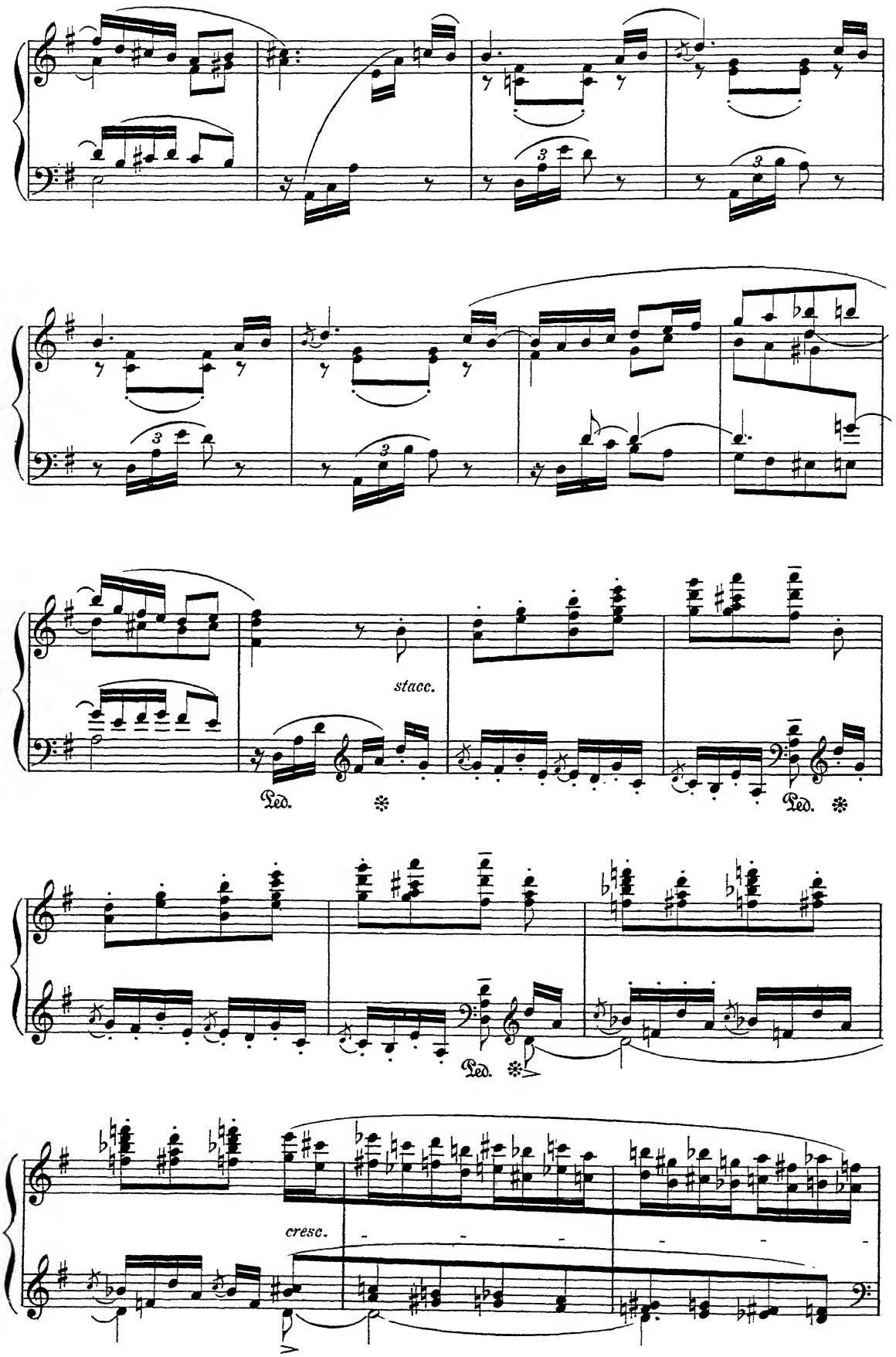
He insisted until Haydn, touched by his frank generosity, accepted. This short minuet has ever since been known as the Ox Minuet.

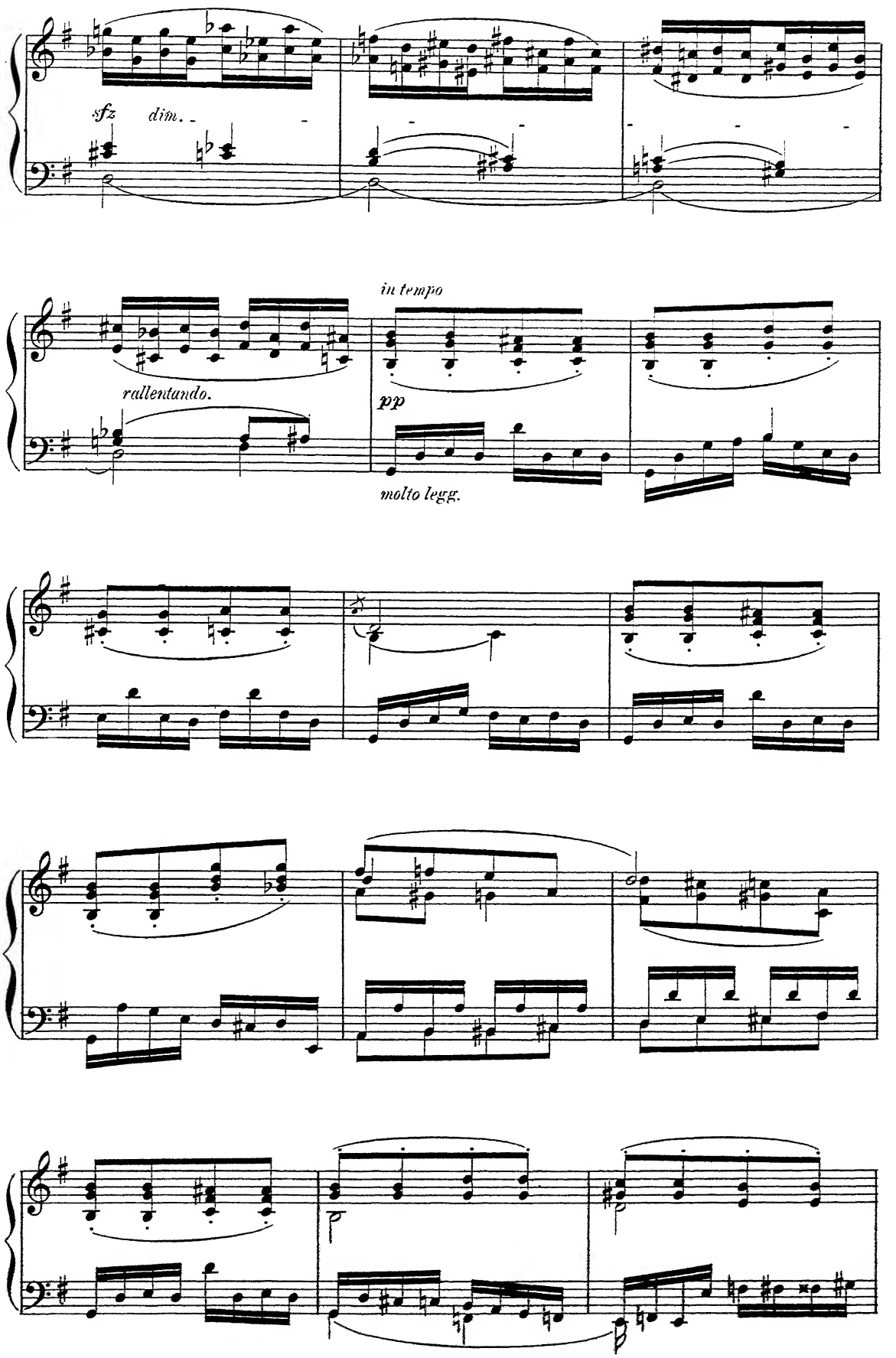
Berceuse.

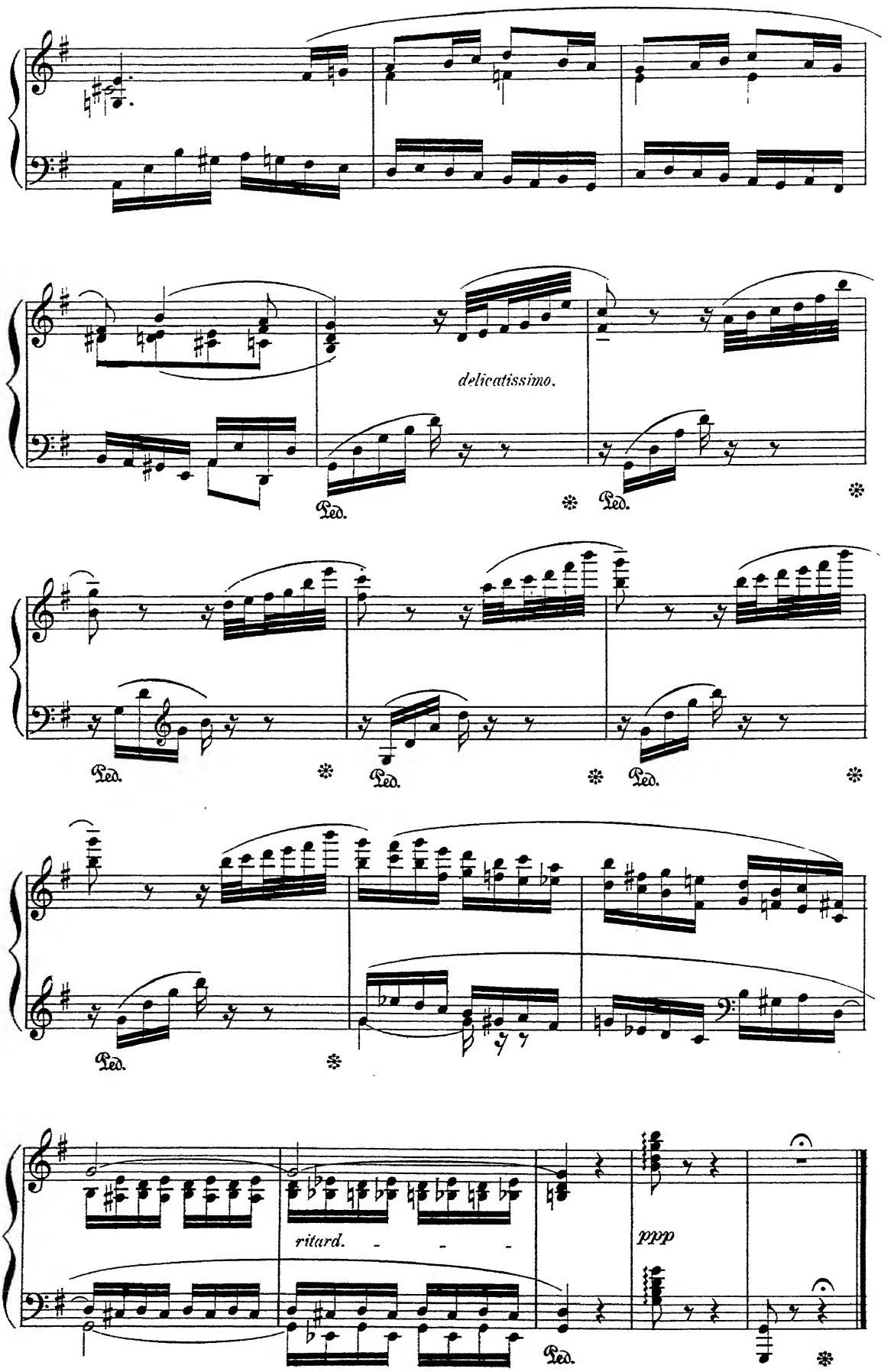
MAURICE MOSZKOWSKI,
Op. 38. №2.




scherzando
espress.
cantando
pp


stacc.
Ped.
Ped.
Ped.
cresc.


sfz
dim.
in tempo
rallentando.
pp
molto legg.


delicatissimo.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ritard.
ppp
Ped.

Clayton Johns.

CLAYTON JOHNS

CLAYTON JOHNS was born at New Castle, Del., November 24, 1857. His ancestors, one of whom was Richard Johns of the Cliffs, Maryland, were identified with the growth and prosperity of Delaware and Maryland for many generations back. Nicholas Van Dyke, governor of Delaware, was his great-great-grandfather, and the Honorables Kensey Johns, father and son, chancellors of Delaware, were his grandfather and great-grandfather.

He entered Rugby Academy at Wilmington for the purpose of fitting for Princeton. The study of law was the object in the minds of his parents, but the student had always shown a marked preference for music. A natural fondness for drawing inclined him somewhat towards architecture, and the latter was finally agreed upon as a compromise. He began the study of architecture with Theophilus P. Chandler in Philadelphia, and remained there from 1875 to 1879. In January of the latter year he came to Boston and consulted with William F. Apthorp upon the advisability of his studying music; and after a trial of two months' study with Mr. Apthorp he was advised to continue, and he therefore began the study of composition with Prof. John K. Paine, attending his courses at Harvard, and pianoforte with W. H. Sherwood in Boston.

The studies at Harvard were continued for two years, and then, after one more year in Boston, he went to Berlin, where he remained until 1884, studying composition with Friedrich Kiel and the piano with Grabau, Raif, and Franz Rummel. In October, 1884, he returned to Boston, and has lived there ever since, playing in public from time to time, teaching and composing.

The list of Mr. Johns's published compositions comprises about fifty songs, among them being *Wanderlieder*, a set of seven German songs; Songs of Sleep; Roumanian Gypsy Songs; Three French Songs; Three English Songs; *Wonder Songs;* and many published singly, like *I Love, and the World is Mine; Where Blooms the Rose;* and the *Scythe Song*, which have had a wide circulation. The following is a partial list of other compositions: —

For piano: *Impromptu, Capricietto, Valse, Romance, Canzone, Promenade.*

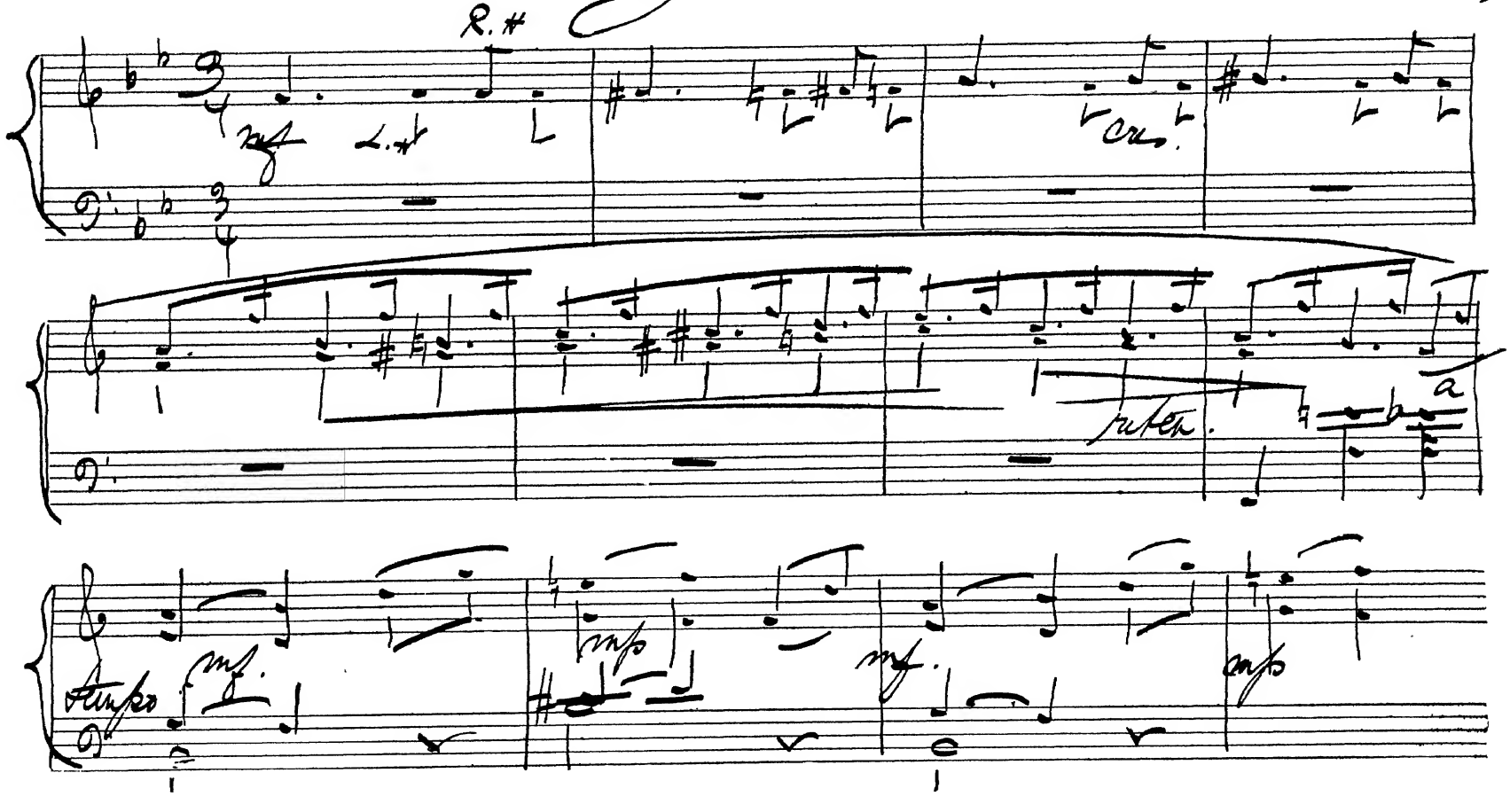
For piano and violin: *Melody, Berceuse, Romance. Intermezzo and Scherzino.*

For string orchestra: *Berceuse and Scherzino.*

Moderato.

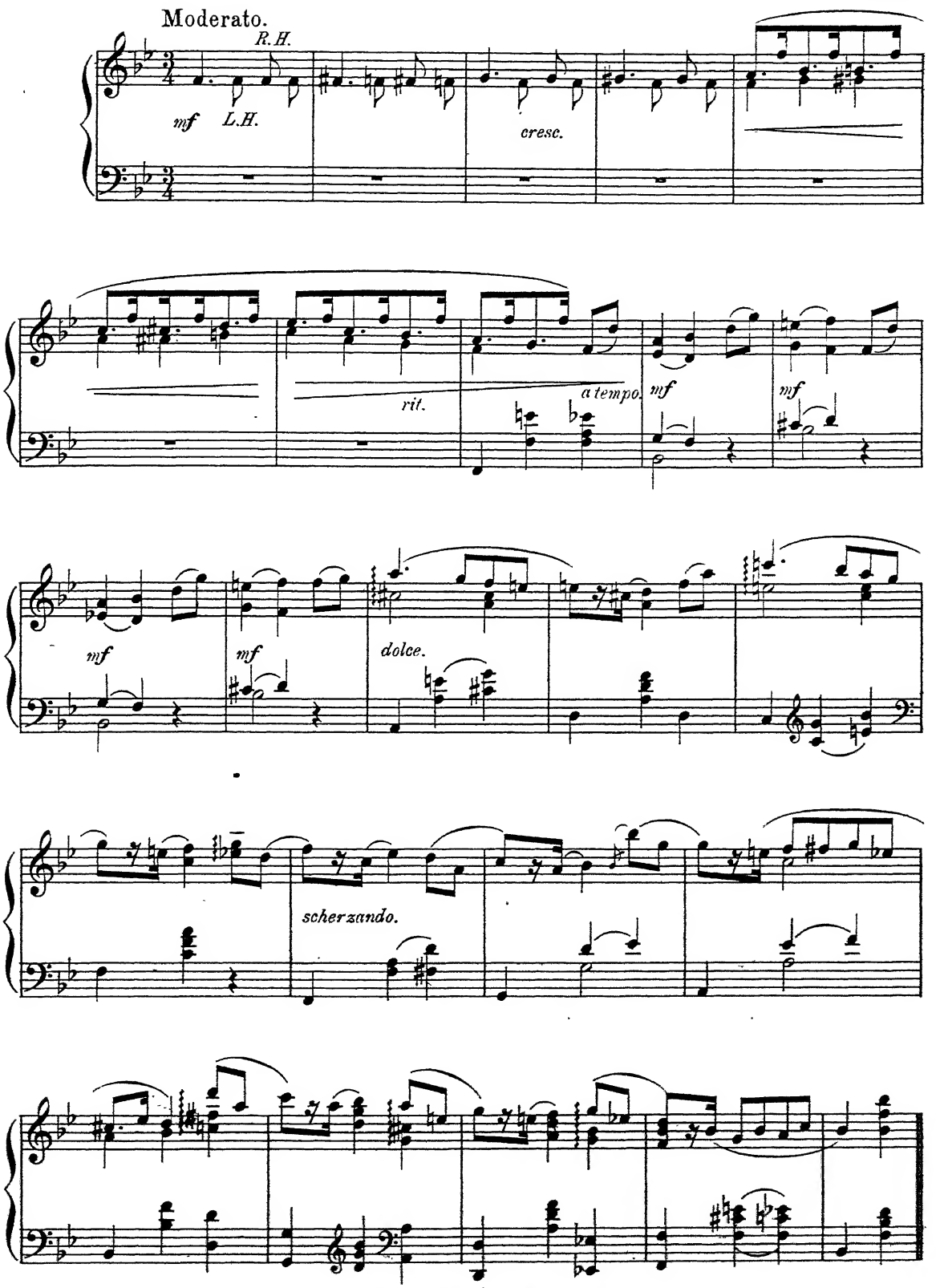
Mazurka

Clayton Johns.

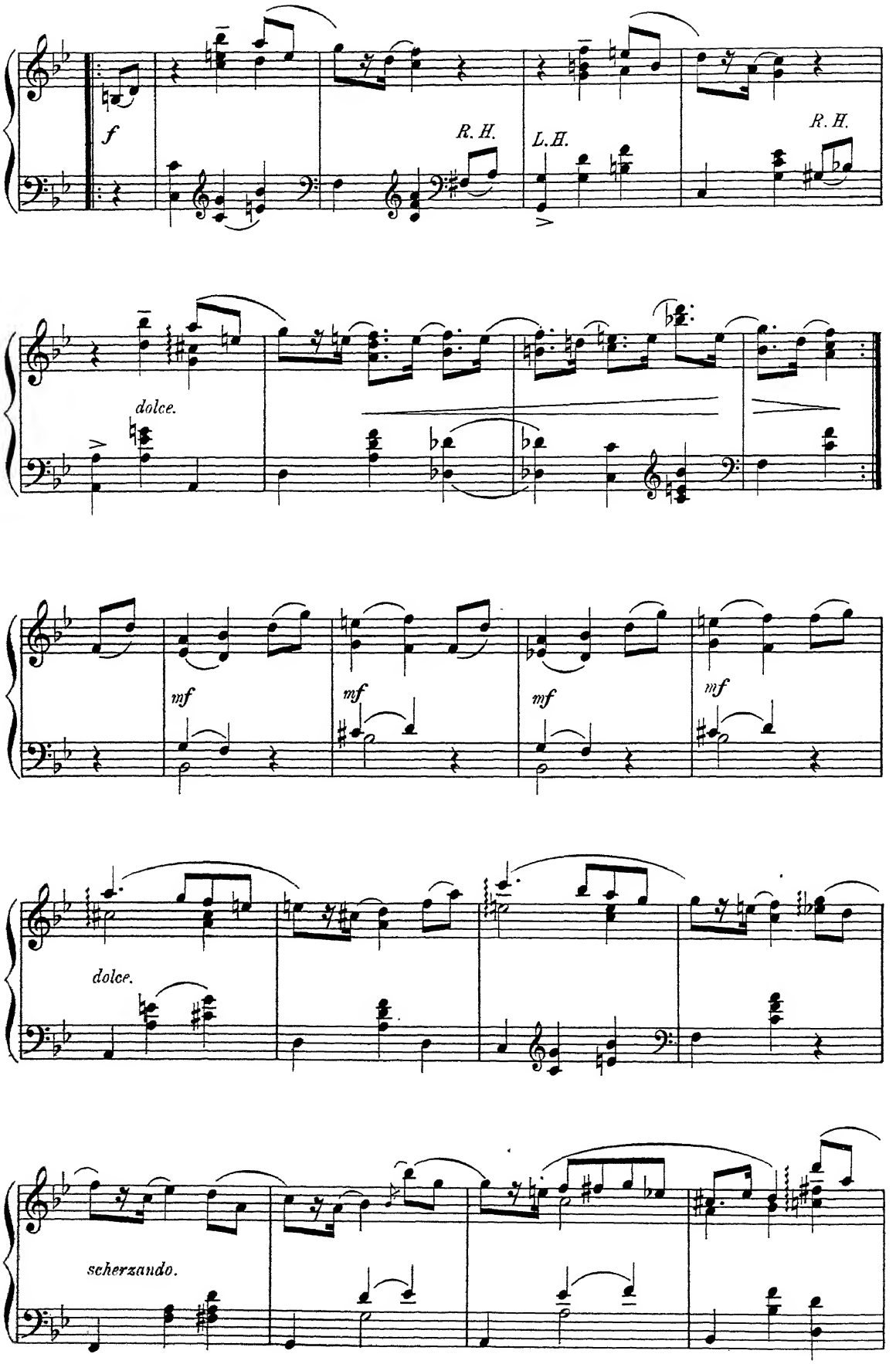


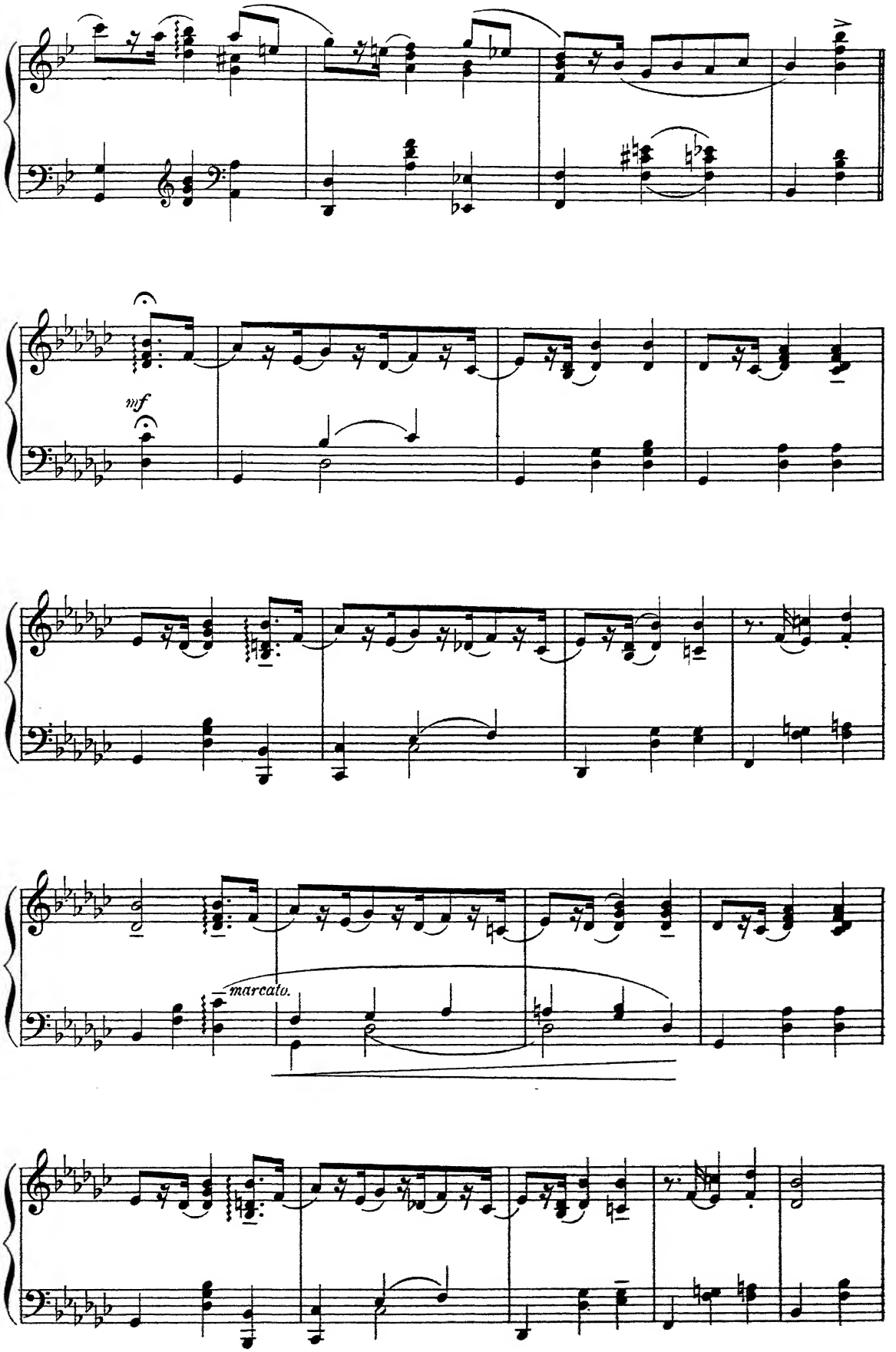
Mazurka.

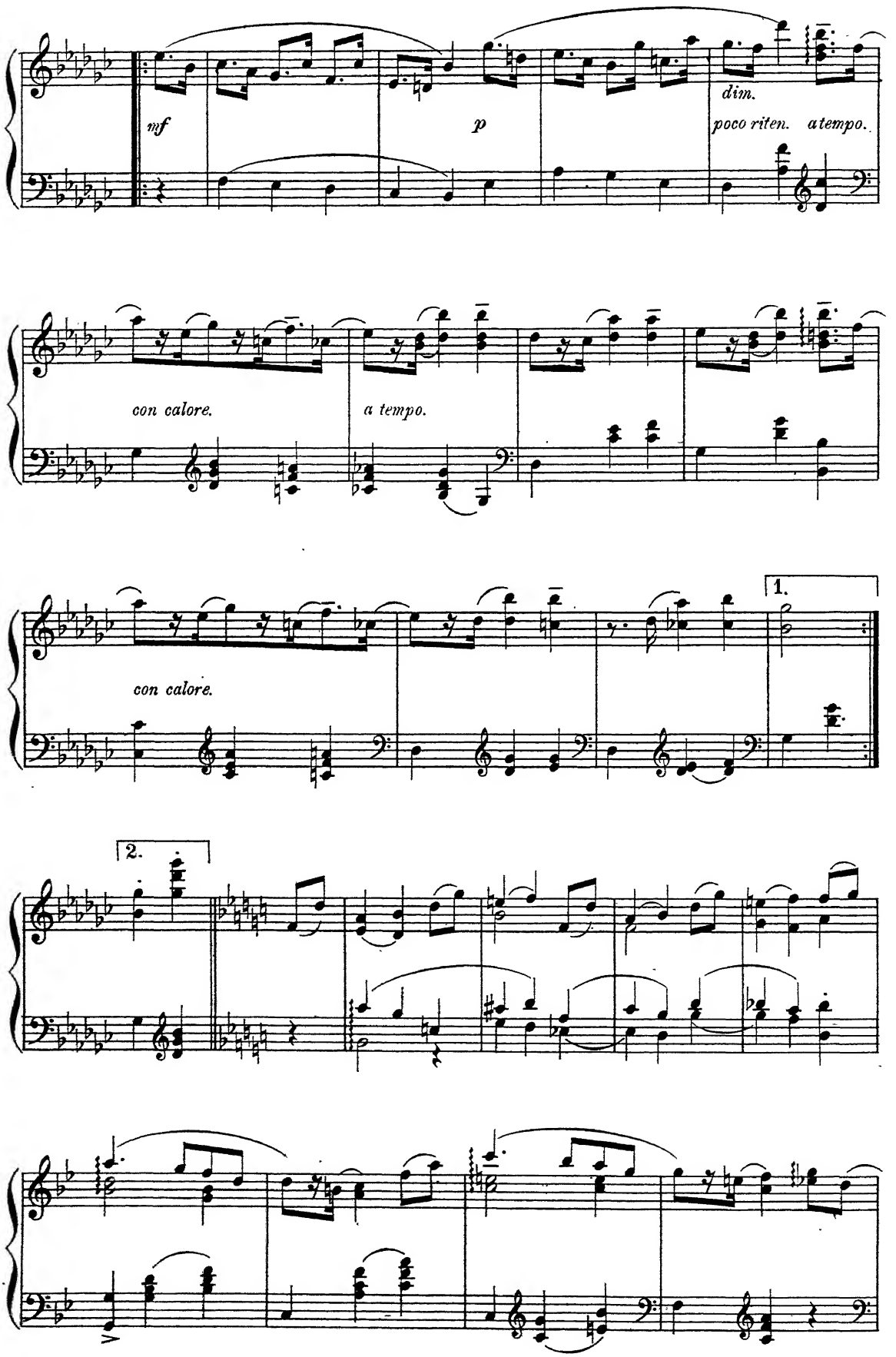
CLAYTON JOHNS.

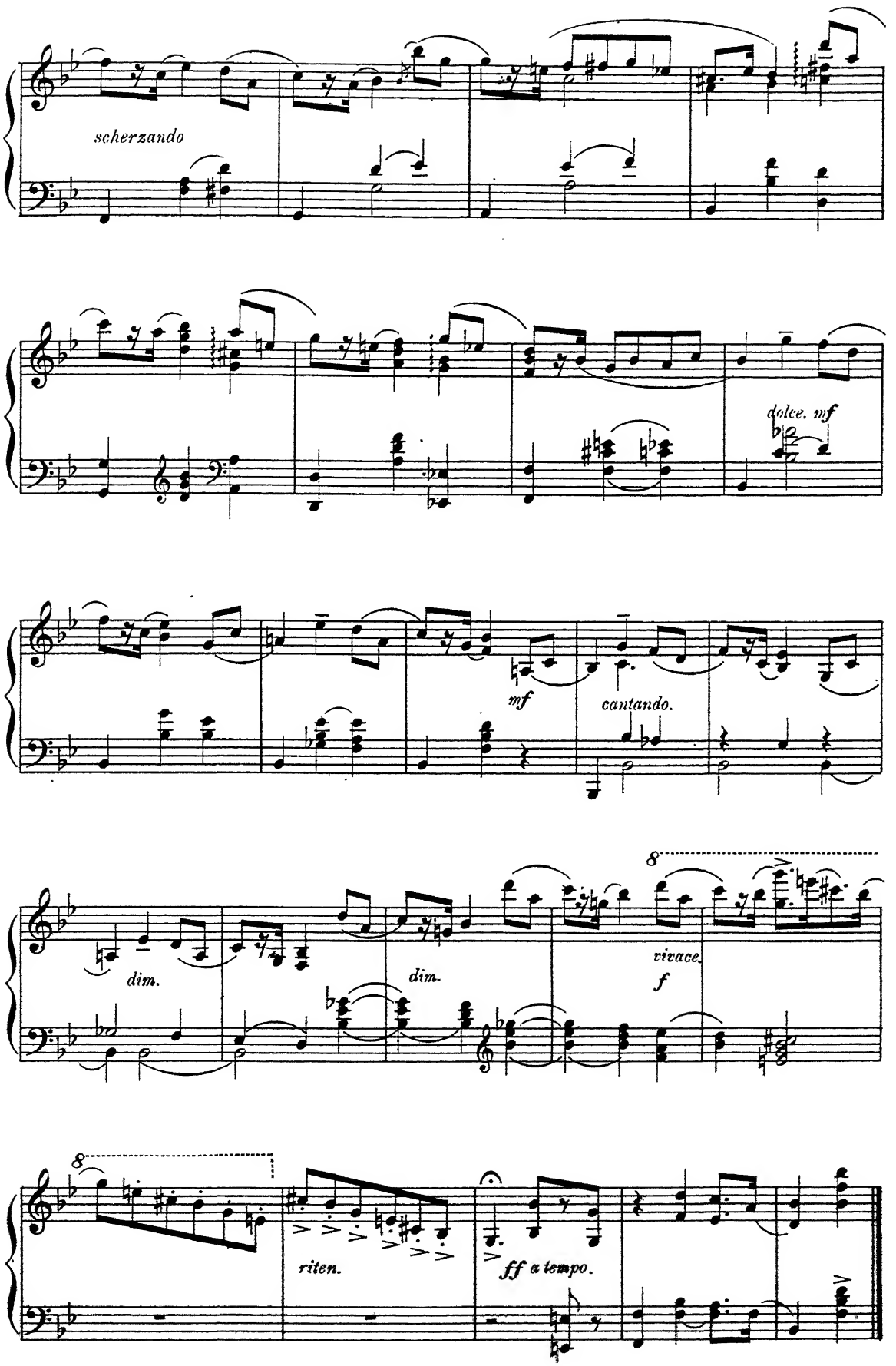


Copyright 1894 by J. B. Millet Company.


f
R. H.
L. H.
R. H.
dolce.
mf
mf
mf
mf
dolce.
scherzando.

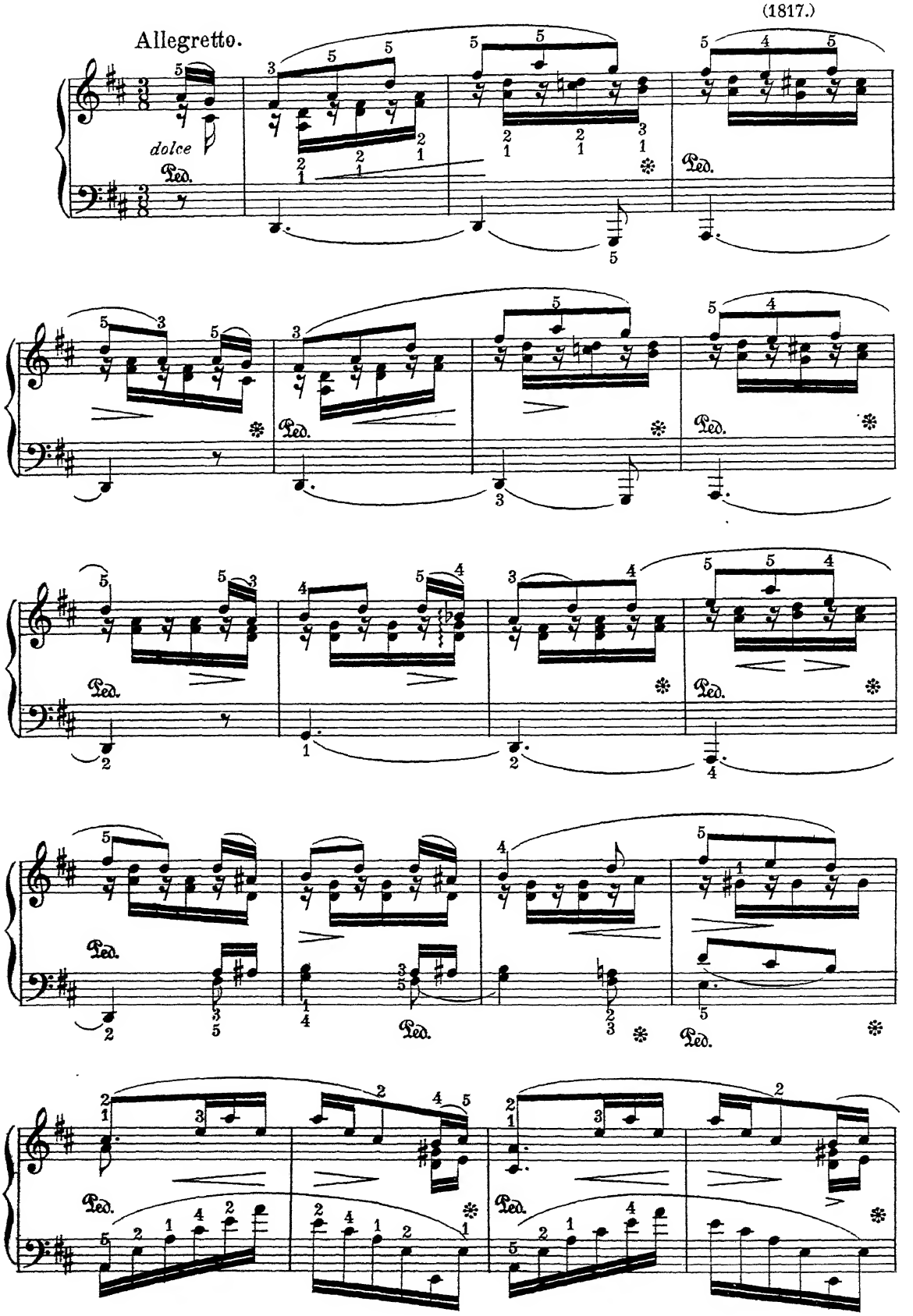

mf
marcato.

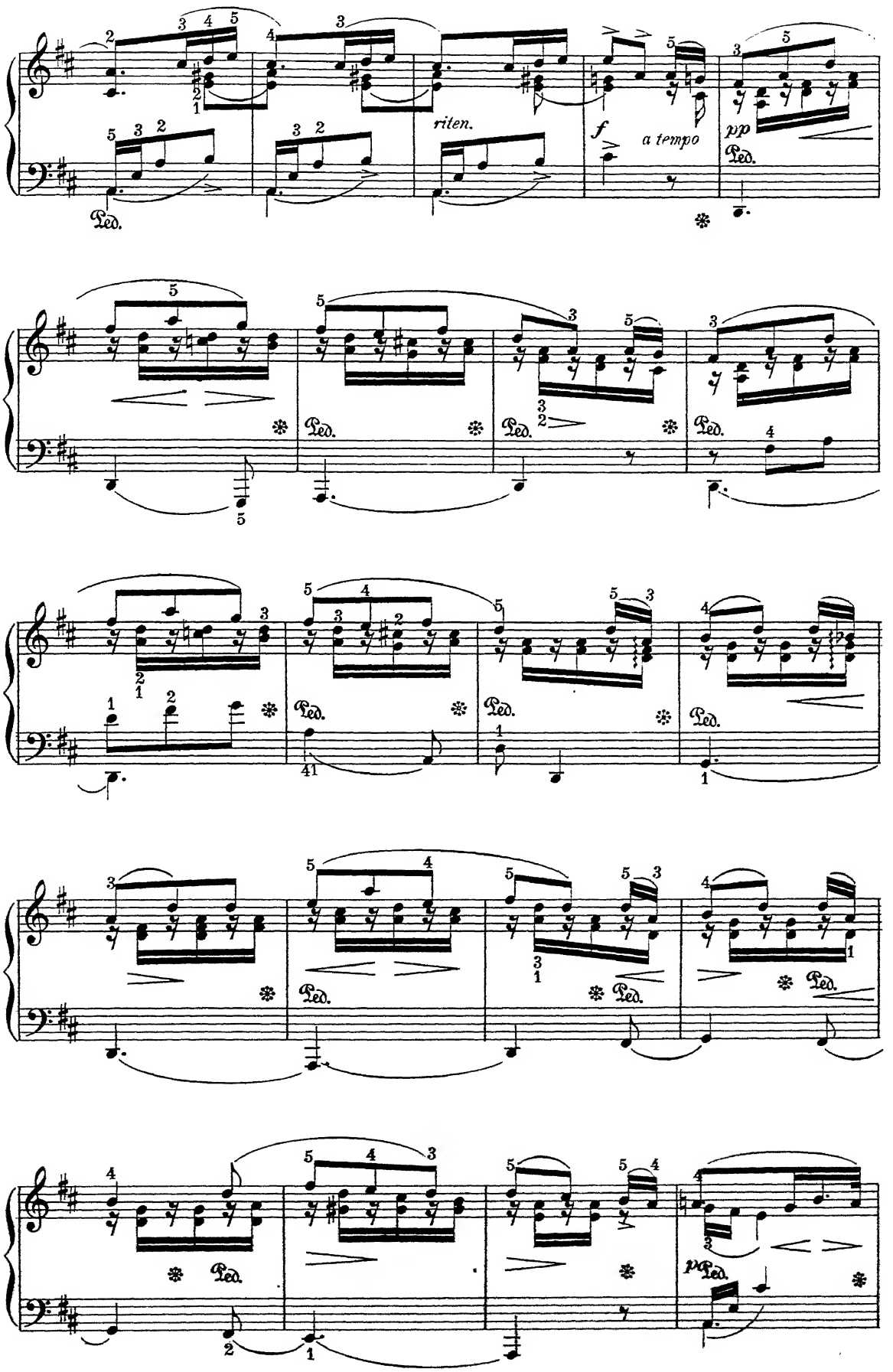

mf
p
dim.
poco riten.
a tempo.
con calore.
a tempo.
con calore.
1.
2.

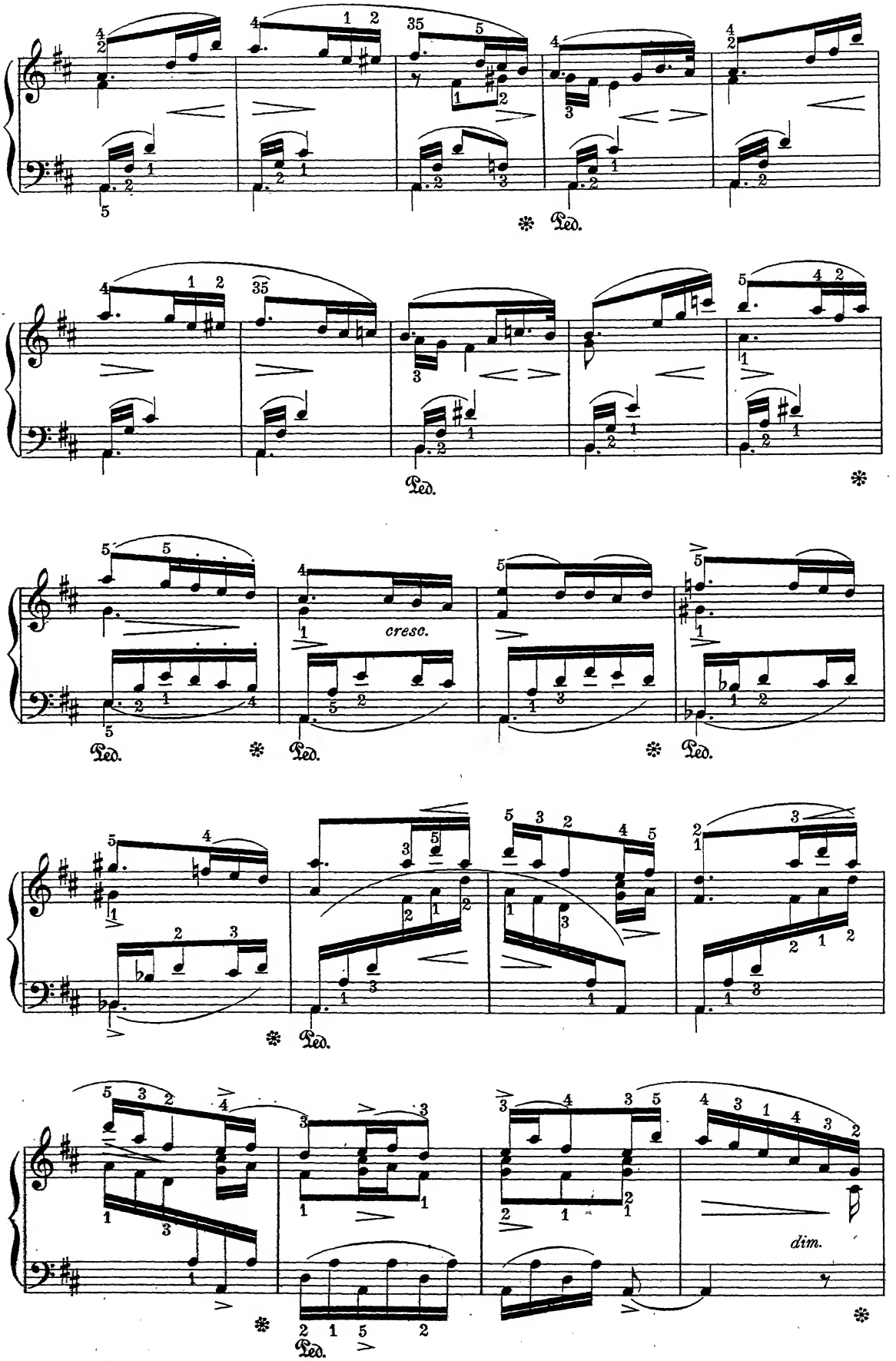

scherzando
dolce. mf
mf
cantando.
dim.
dim.
8
vivace.
f
8
riten.
ff a tempo.

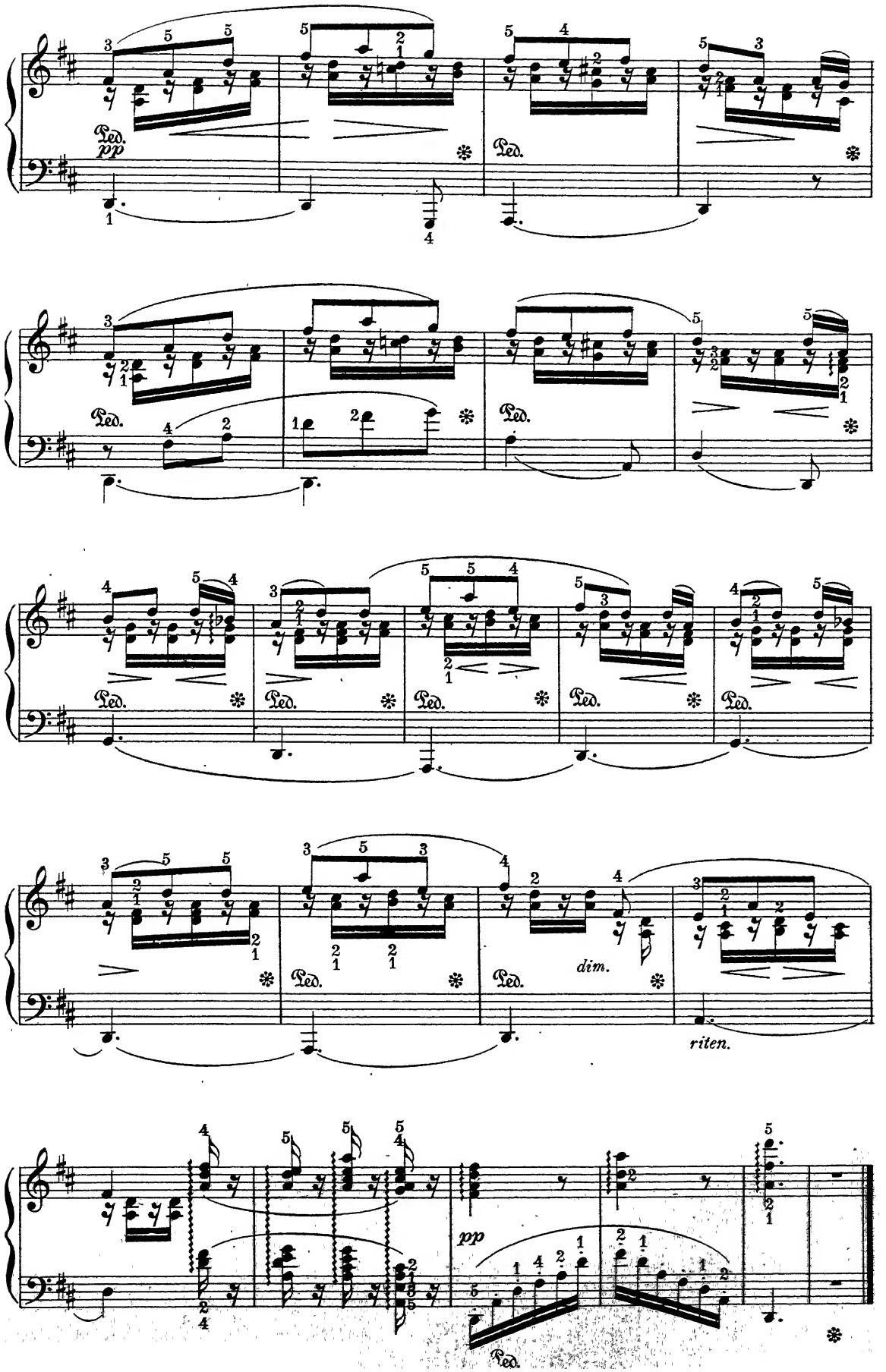
Spring Flower.

NIELS W. GADE.
(1817.)




riten.
f
a tempo
pp
Ped.

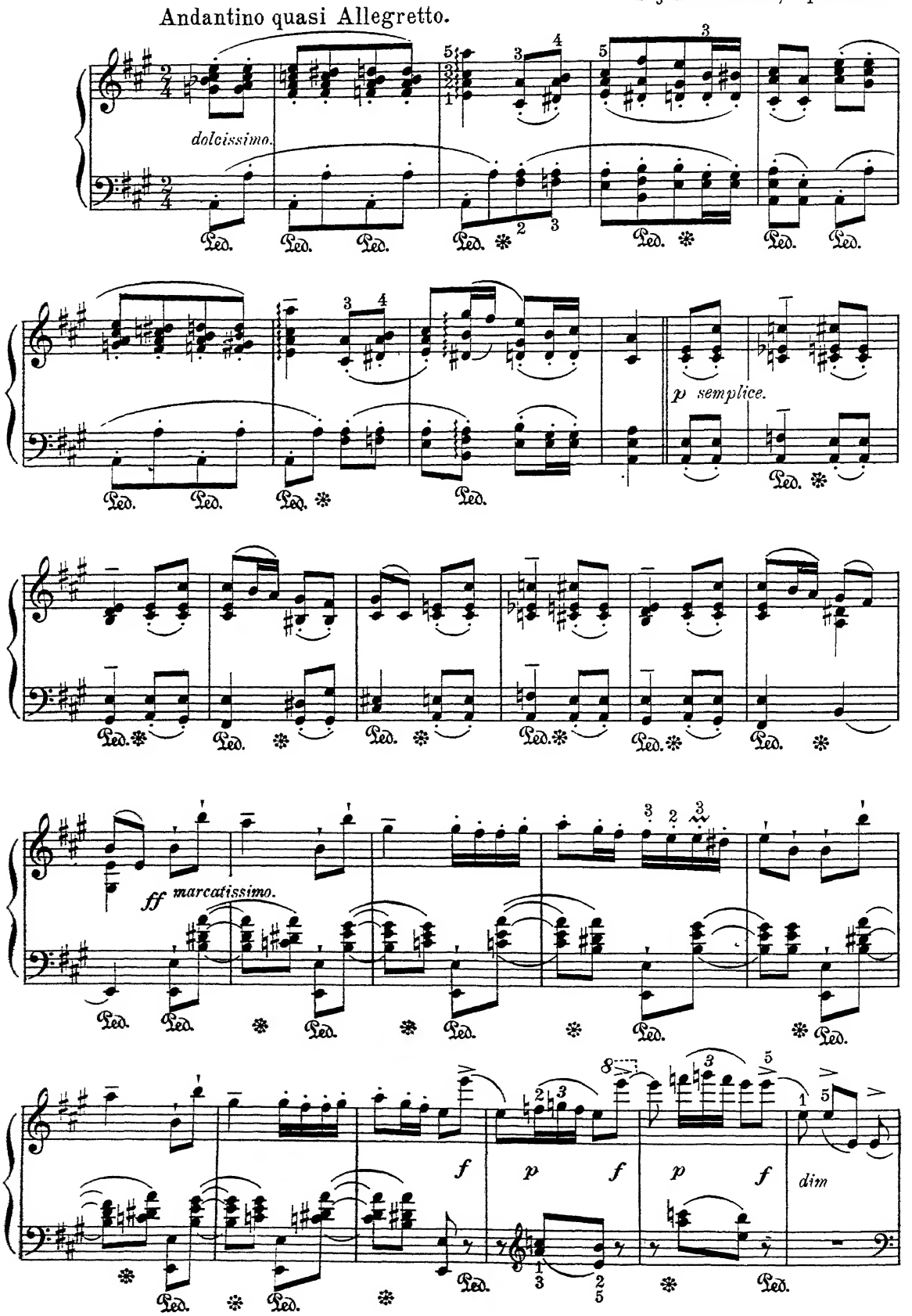

Ped.
cresc.
dim.

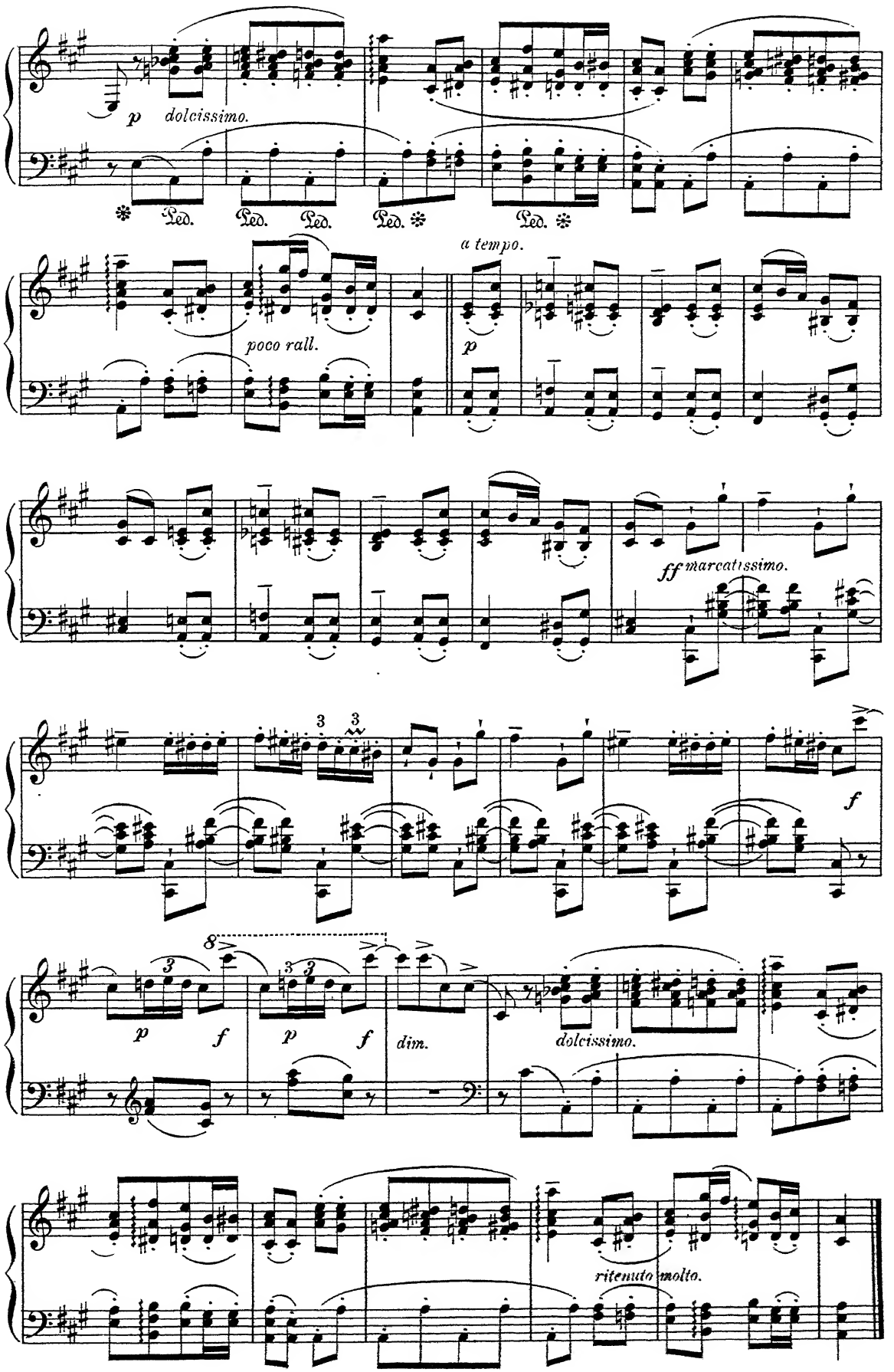

Ped.
pp
dim.
riten.
pp

Air de Ballet.

S JADASSOHN, Op. 26. №3.

Andantino quasi Allegretto.

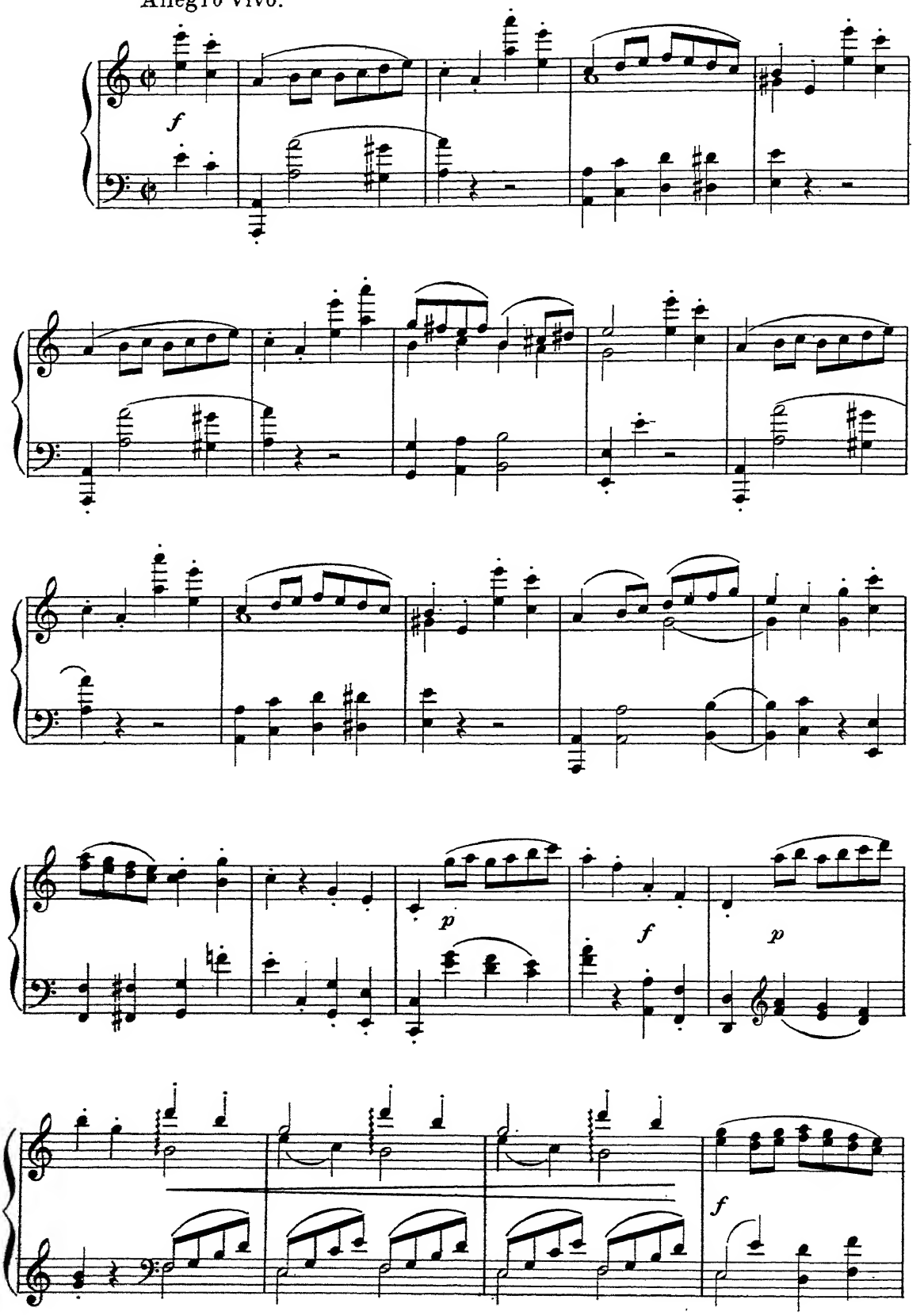


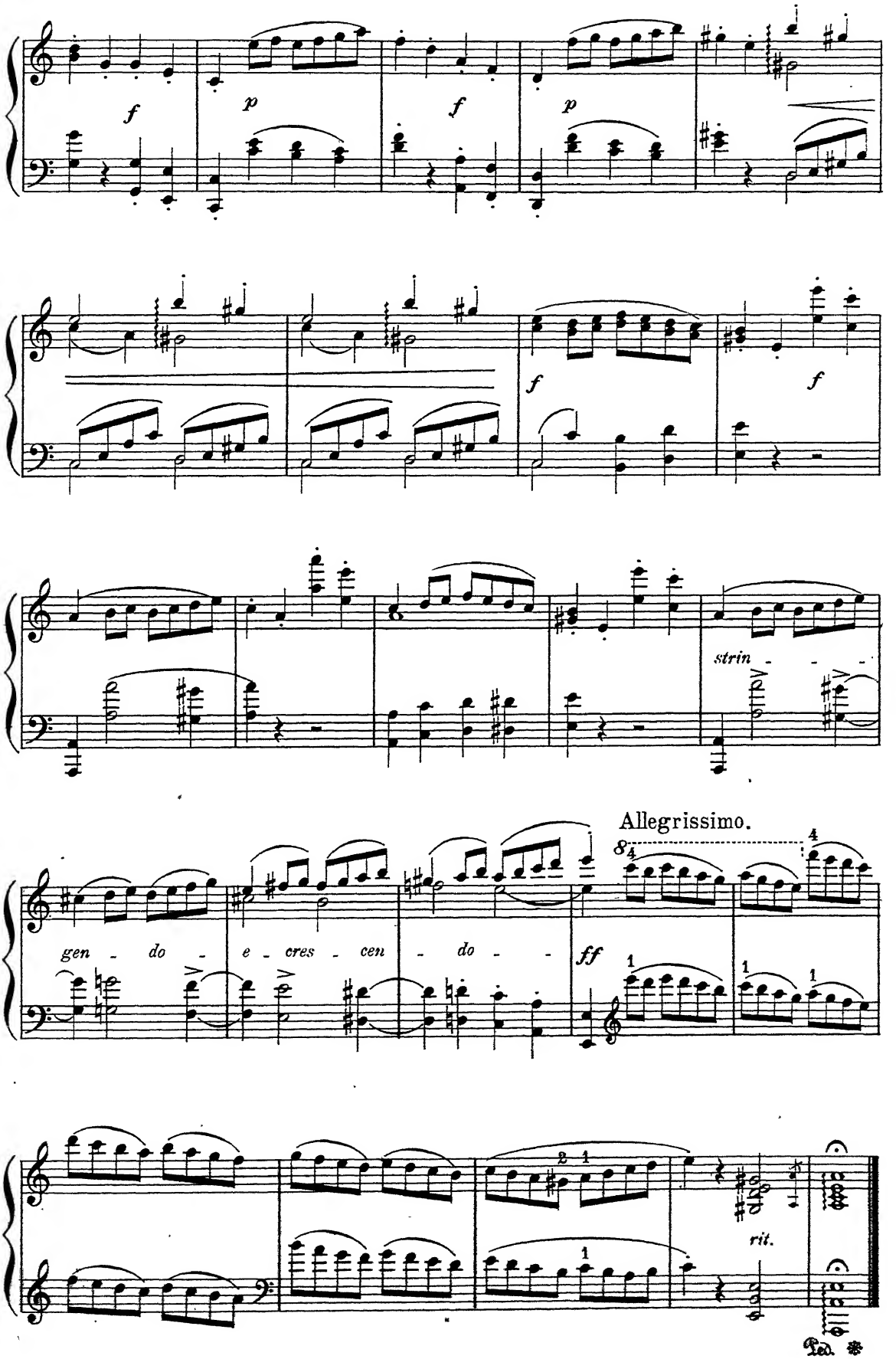

p dolcissimo.
Ped. Ped. Ped. Ped. Ped.
poco rall.
a tempo.
p
ff marcatissimo.
3 3
f
8
p f p f
dim.
dolcissimo.
ritenuto molto.

Gavotte.

JOACHIM RAFF, Op. 125.

Allegro vivo.



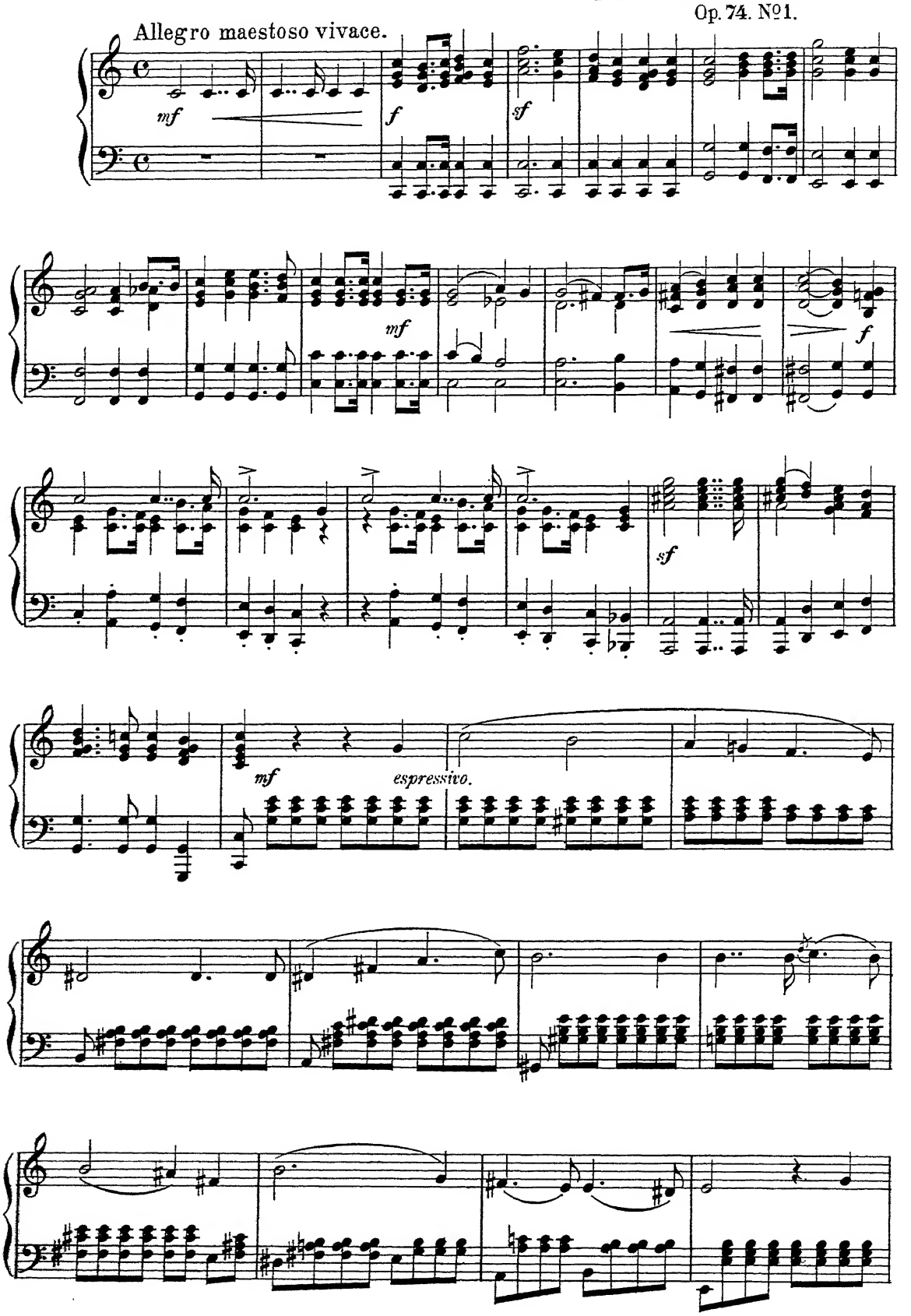

f
p
f
p
f
f
strin - - -
Allegrissimo.
gen - do - e - cres - cen - do - -
ff
rit.
Ped.

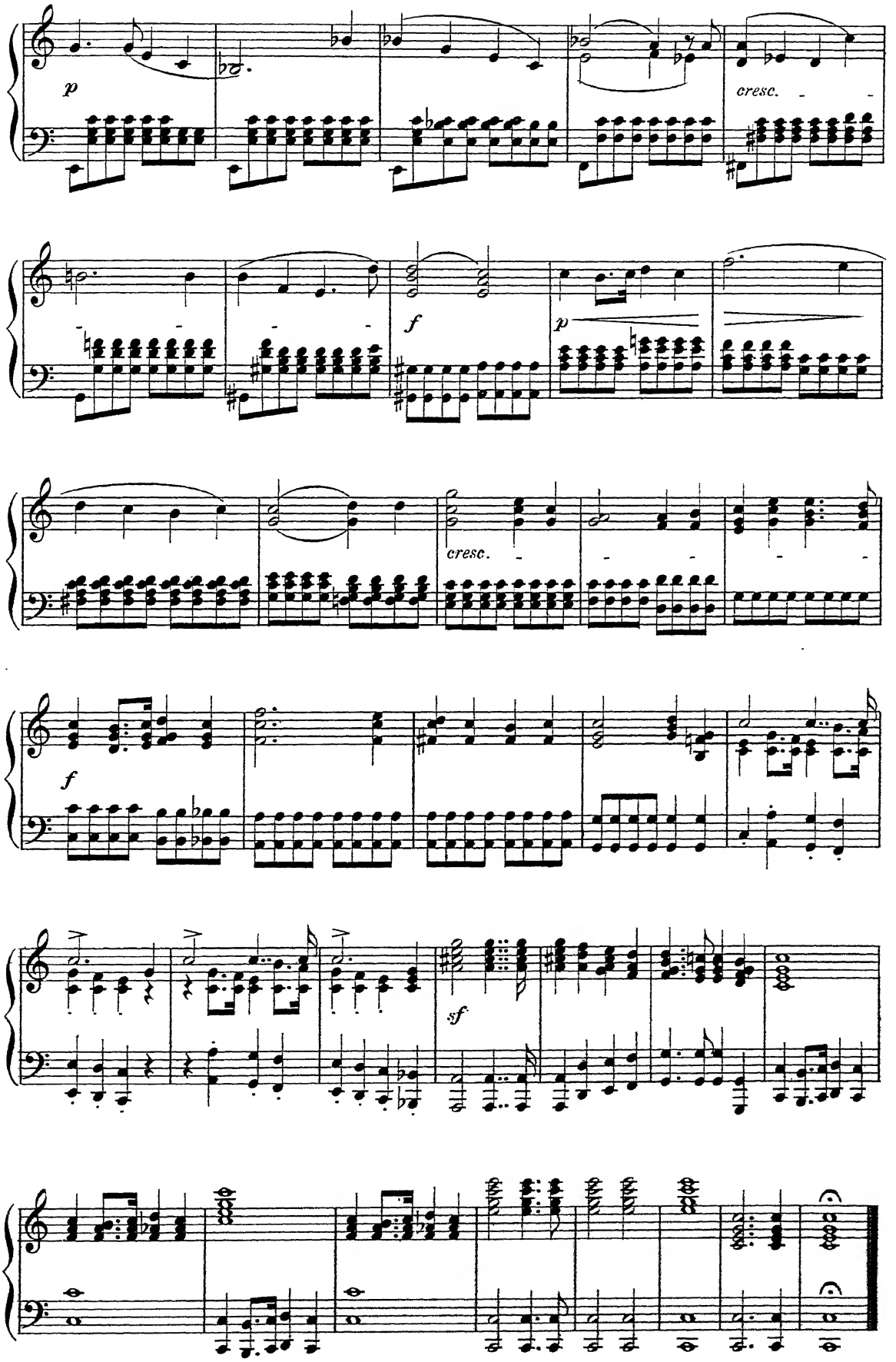
Chorus

from the Music to Racine's

"ATHALIA".

F. MENDELSSOHN BARTHOLDY.
Op. 74. No 1.



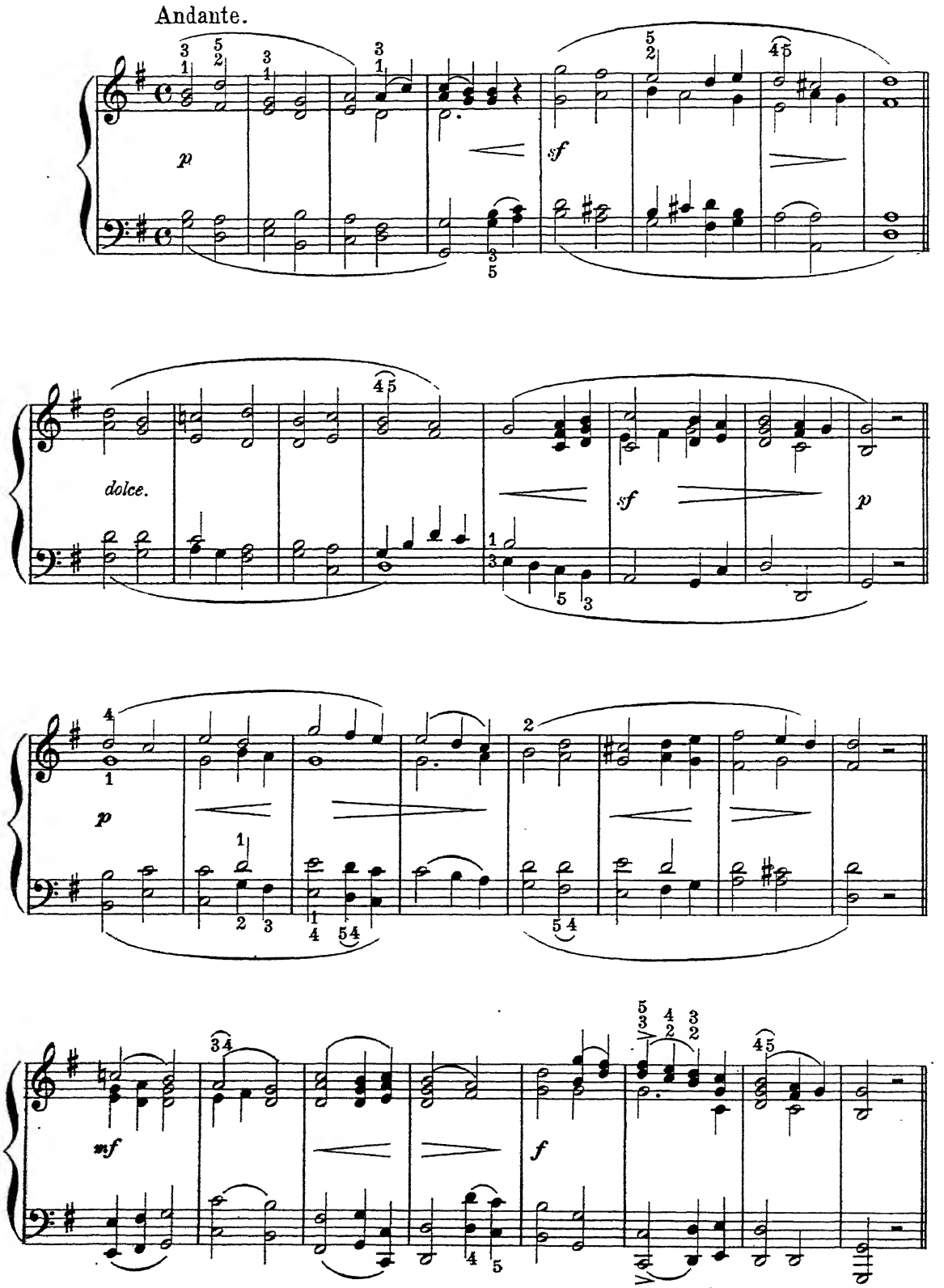

p
cresc.
f
p
cresc.
f
sf

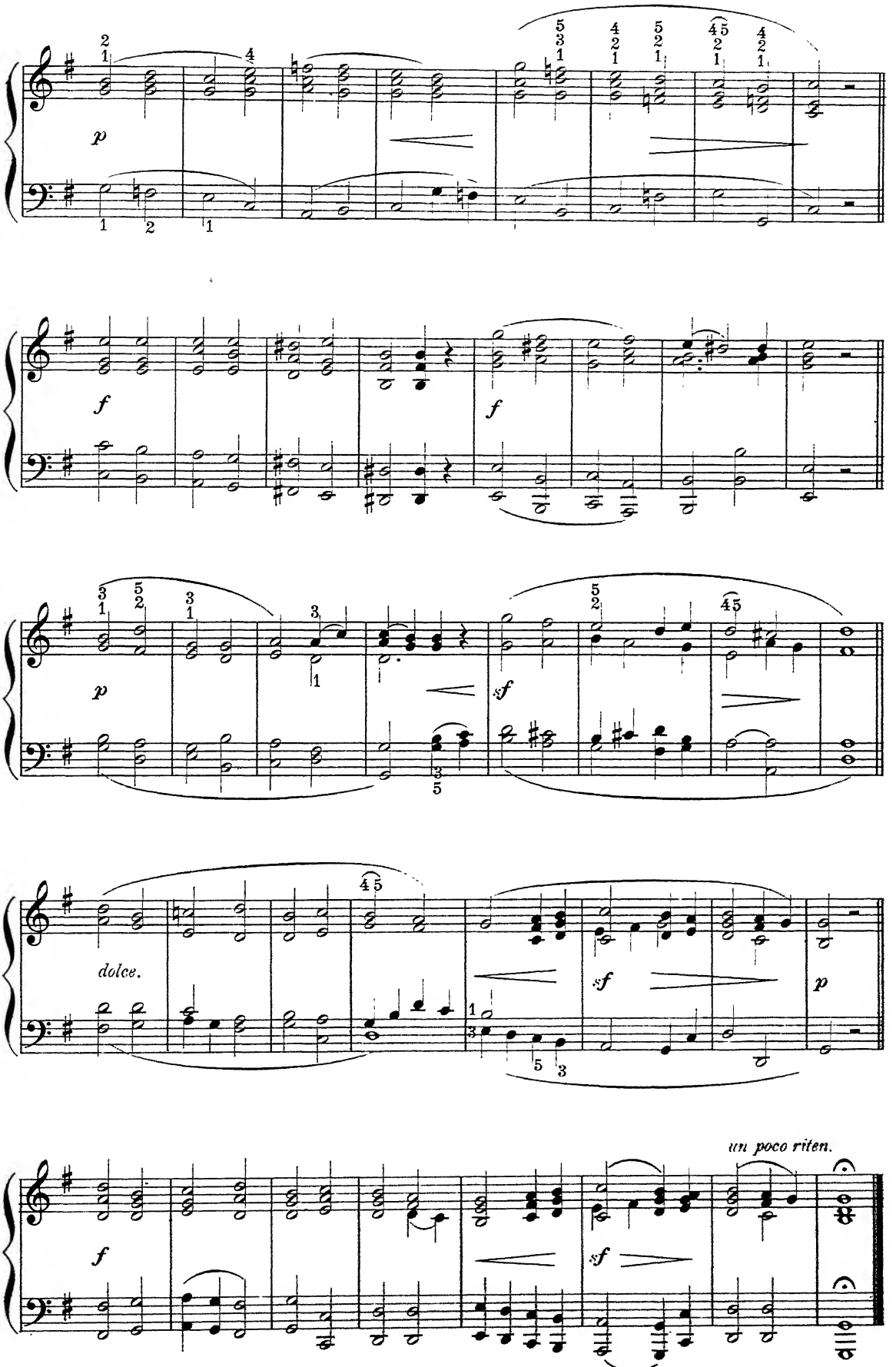
Hymn.

from the Opera

IPHIGENIA in TAURIS.

C.W. GLUCK.

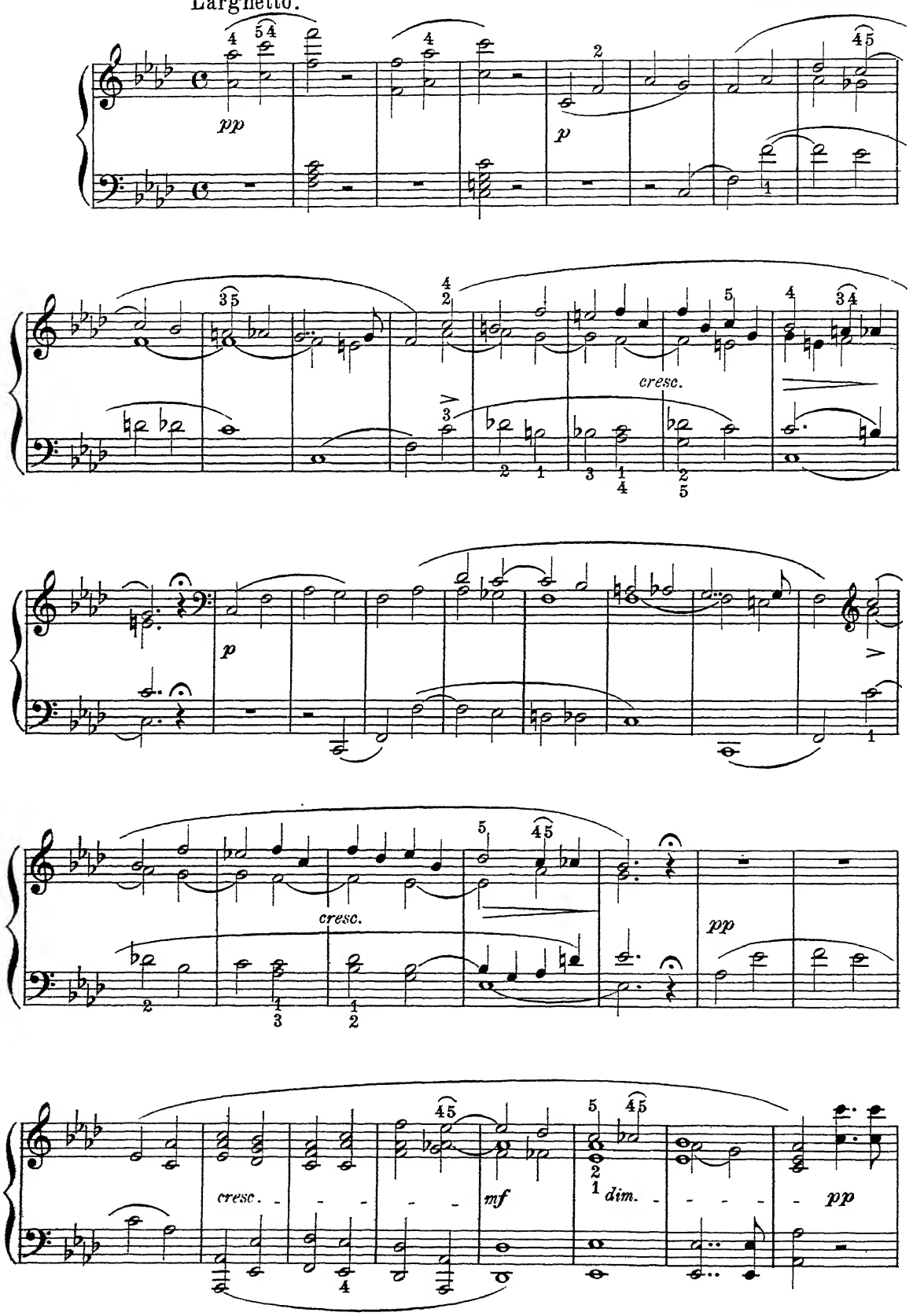


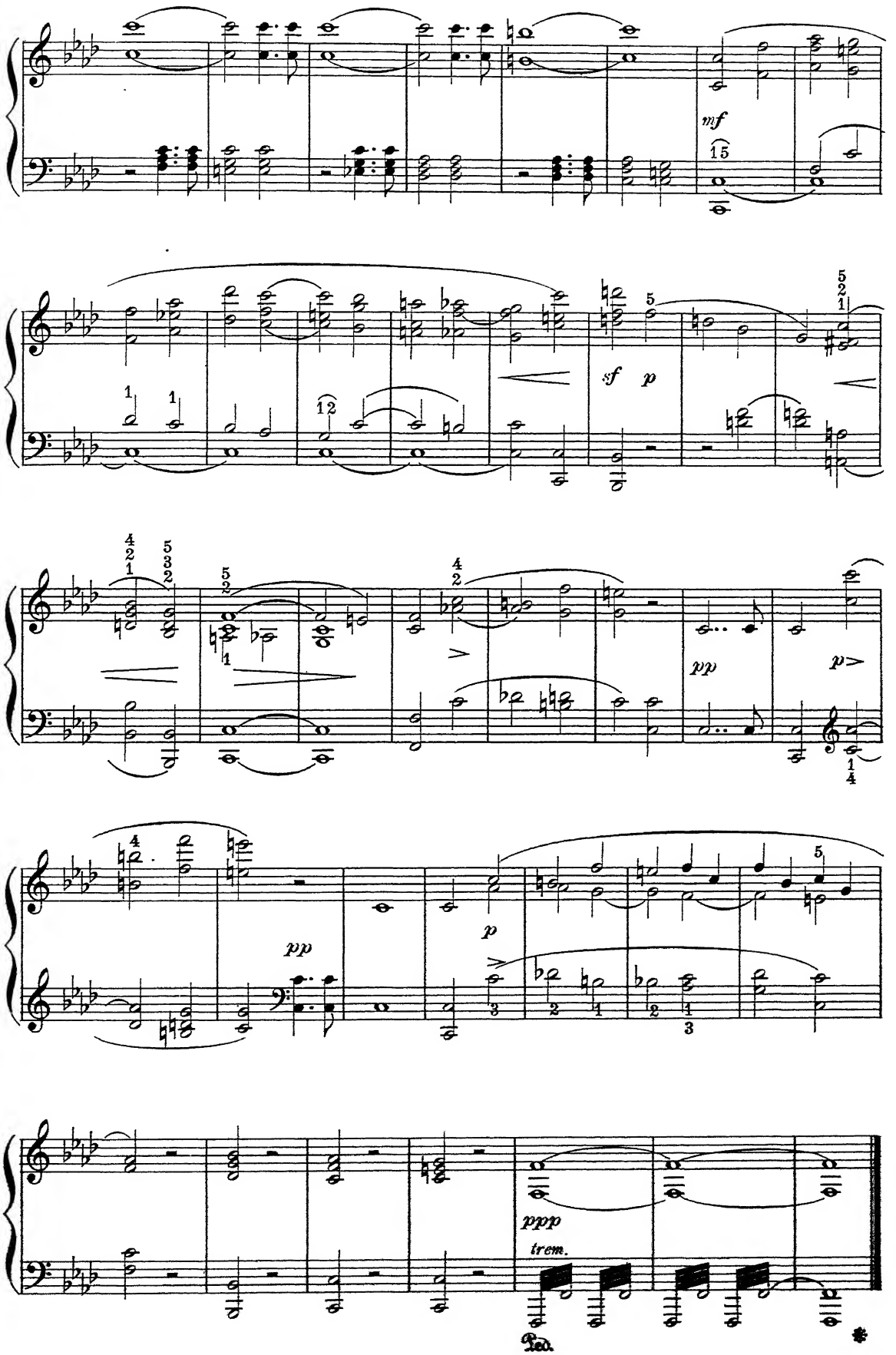

p
f
f
p
sf
dolce.
sf
p
un poco riten.
f
sf

Pie Jesu.

FROM THE REQUIEM.

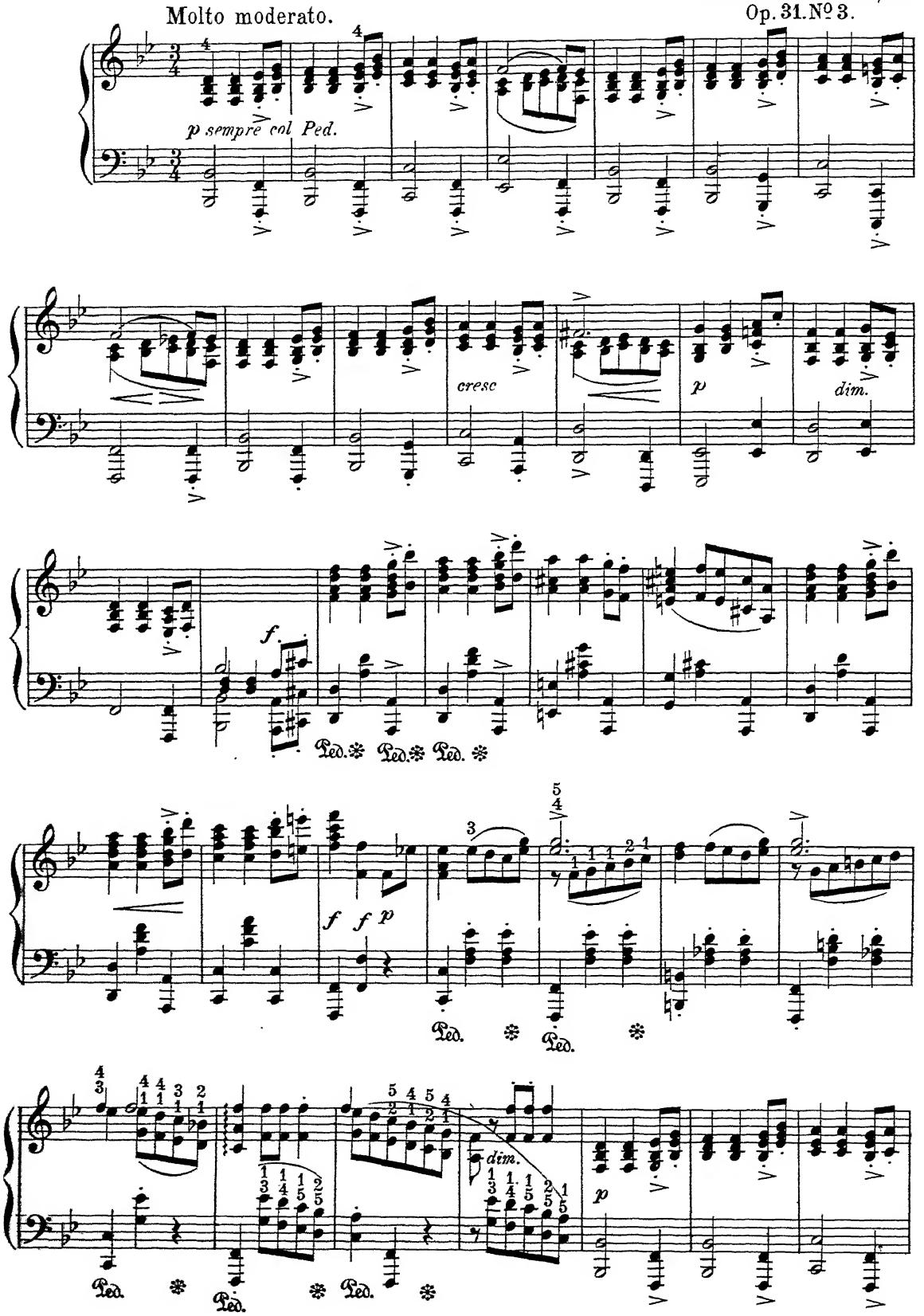
L. CHERUBINI.

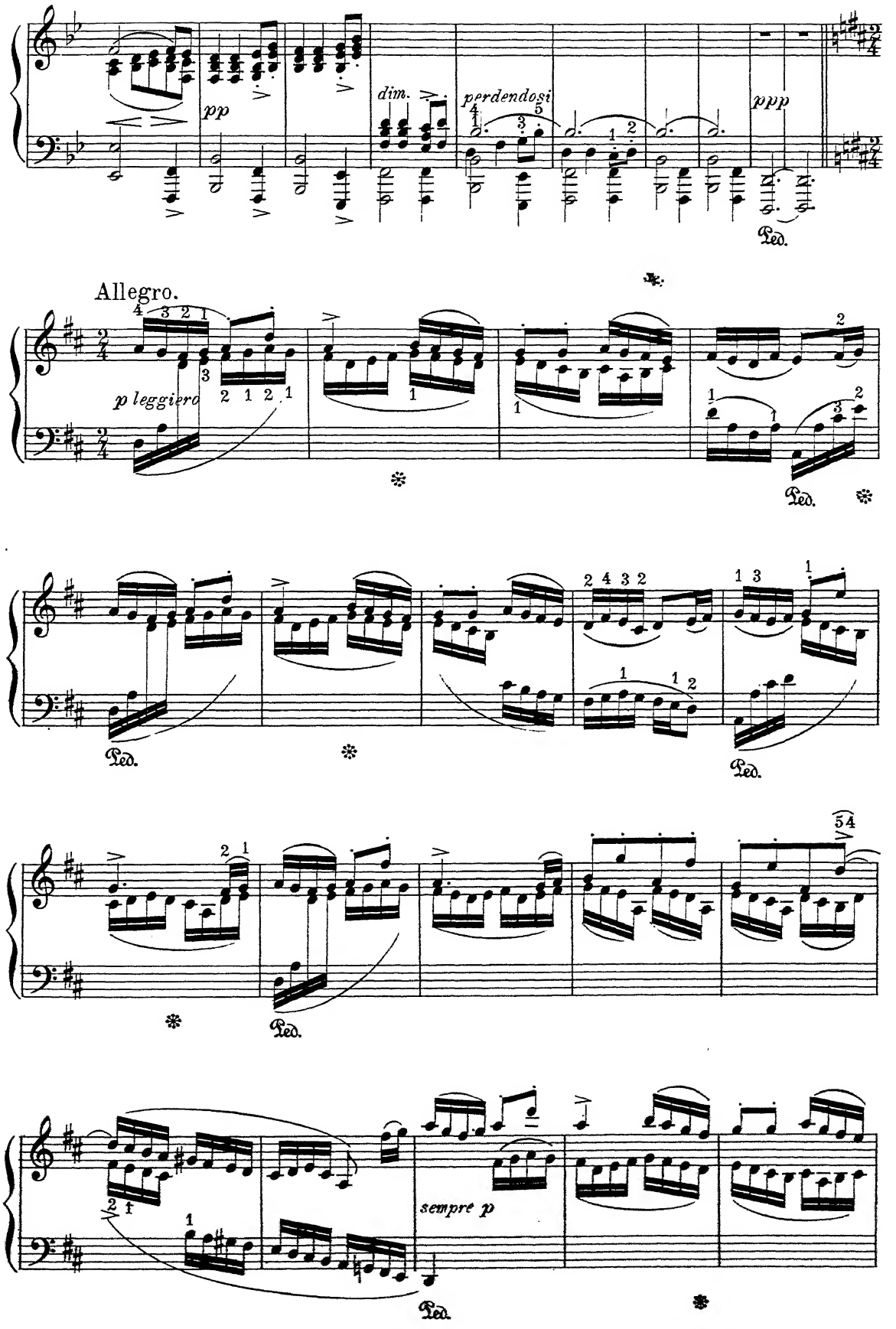


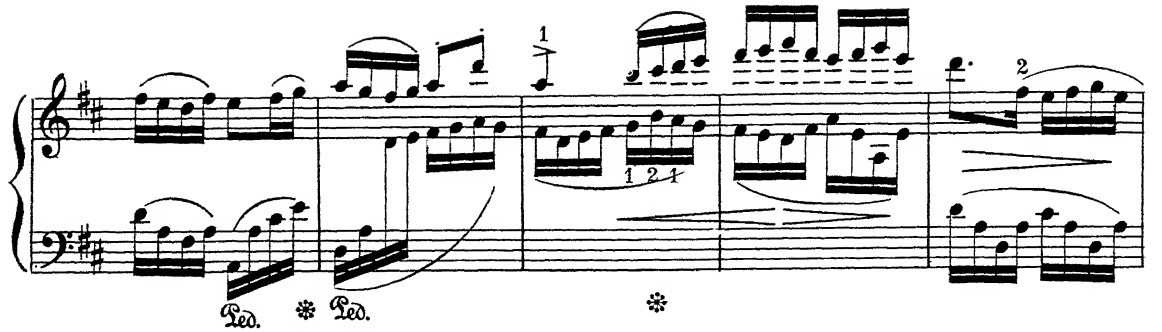

mf
sf p
pp
p
pp
p
ppp
trem.
Ped.

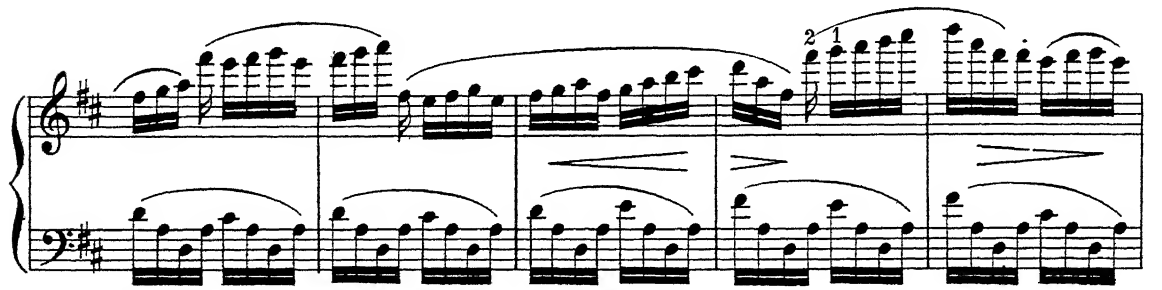
March Fantastic.

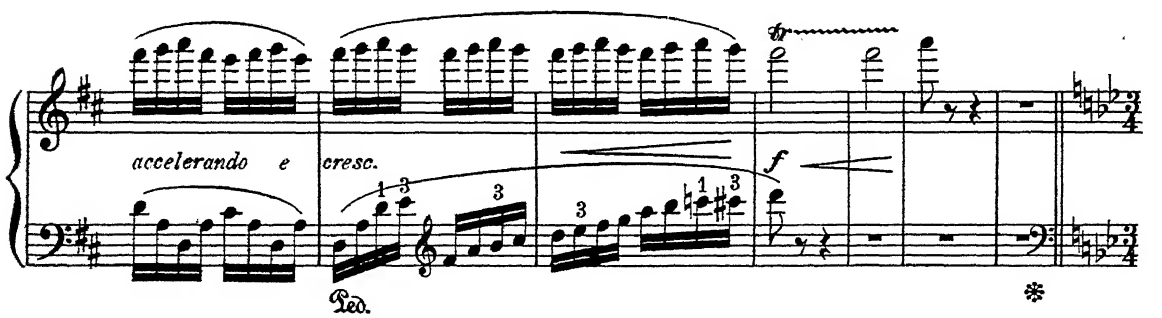
WOLDEMAR BARGIEL.
Op. 31. № 3.

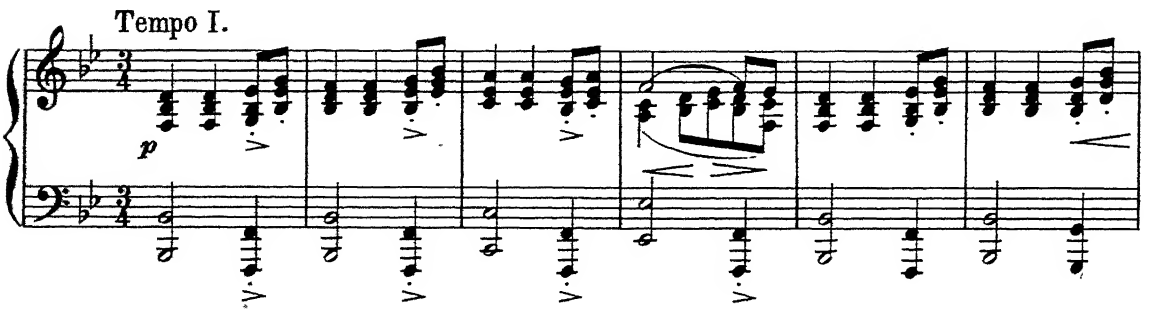


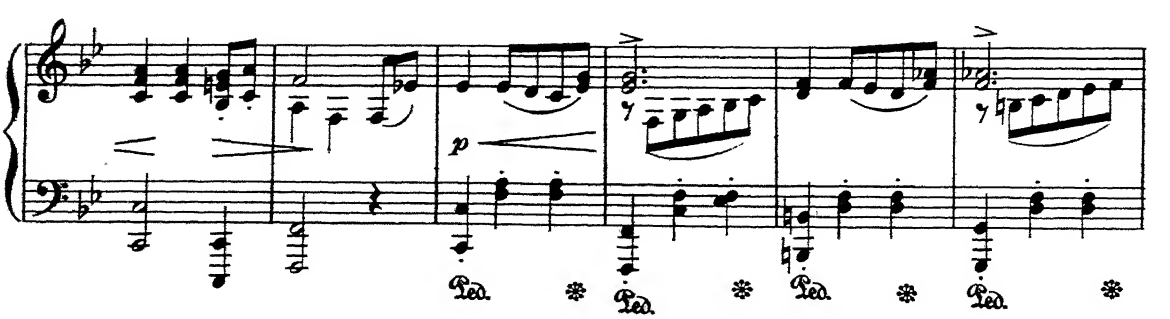

pp
dim.
perdendosi
ppp
Ped.
Allegro.
p leggiero
sempre p

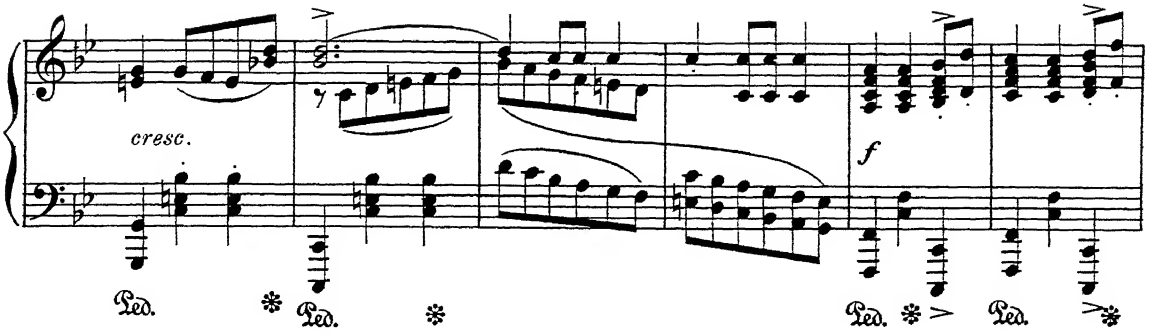

Ped.
Ped.

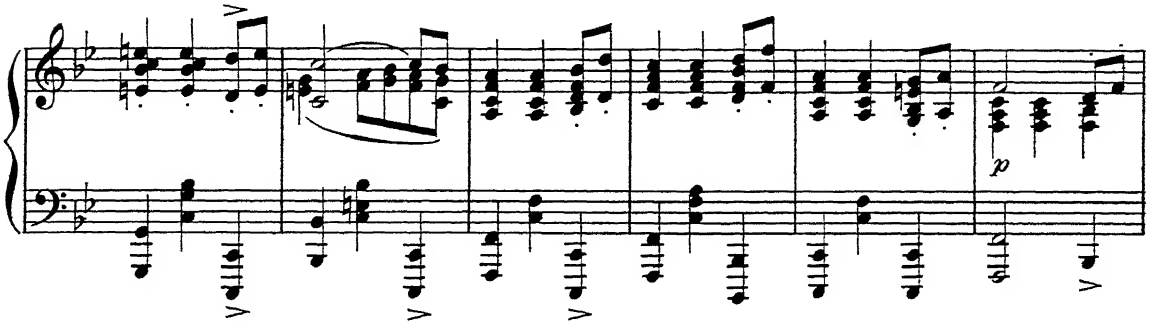


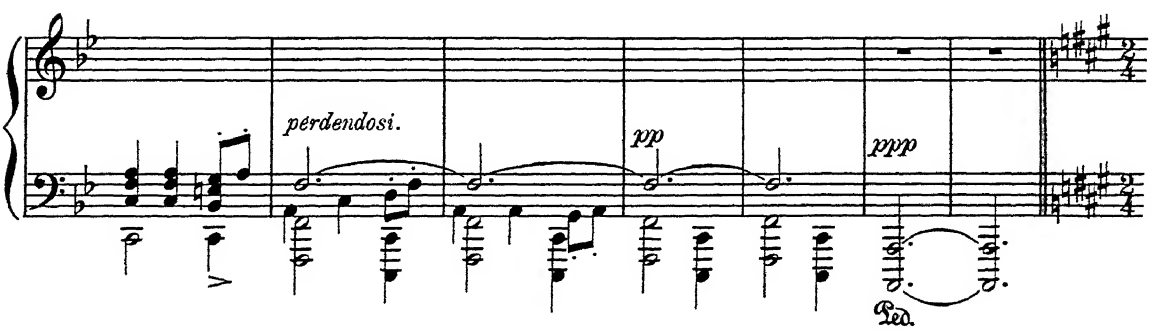

accelerando e
cresc.
f
Ped.


Tempo I.
p

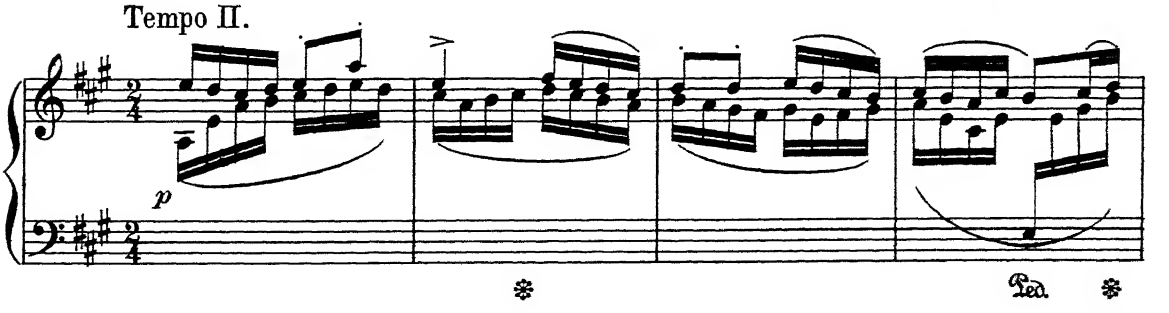

p
Ped.
Ped.
Ped.
Ped.

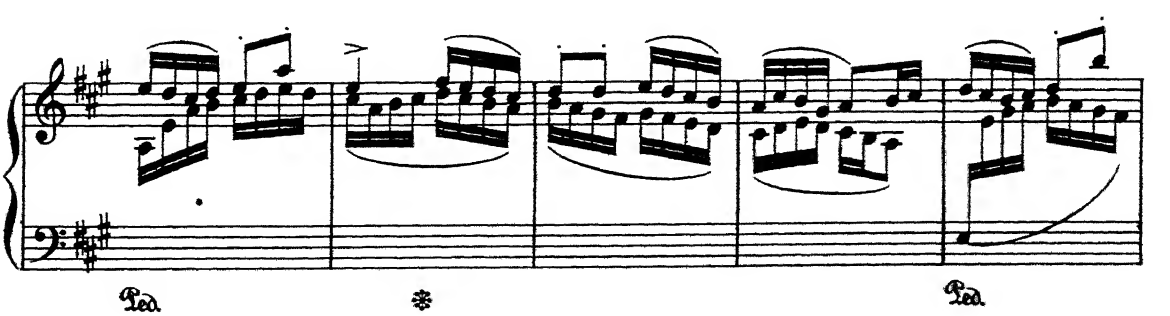

cresc.
f
Ped.
Ped.
Ped.
Ped.

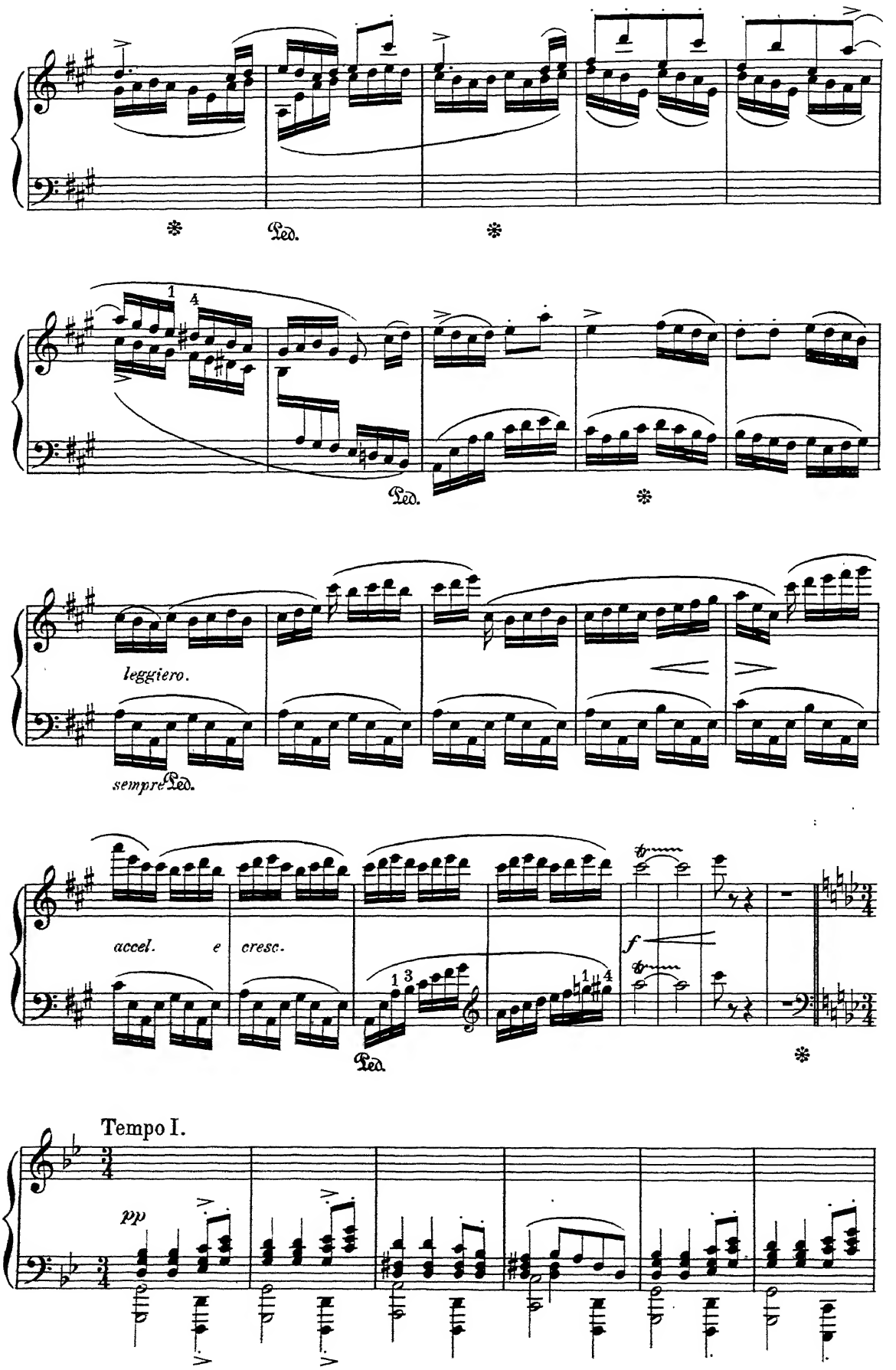

p

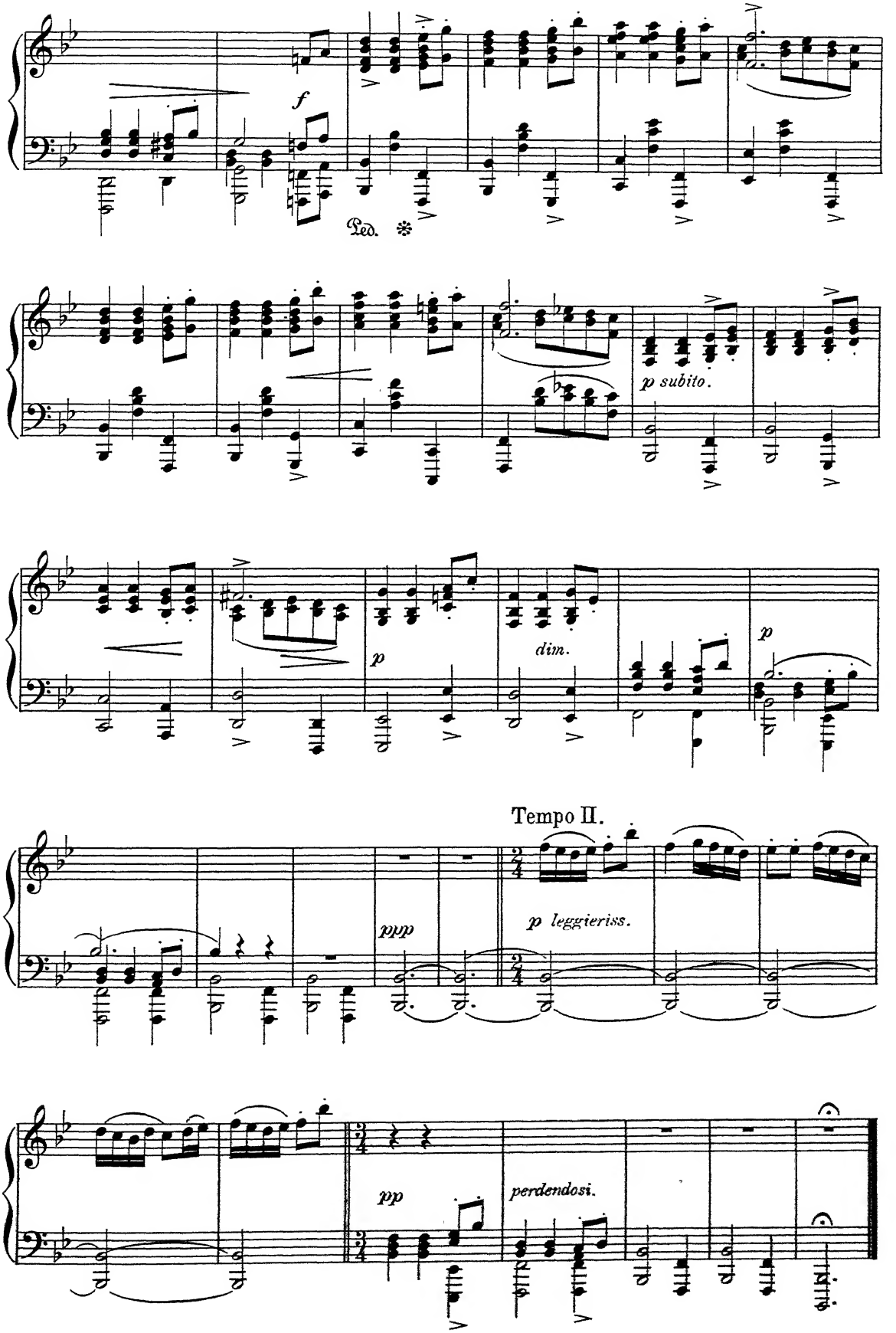

perdendosi.
pp
ppp
Ped.

Tempo II.


p
Ped.
Ped.


Ped.
Ped.

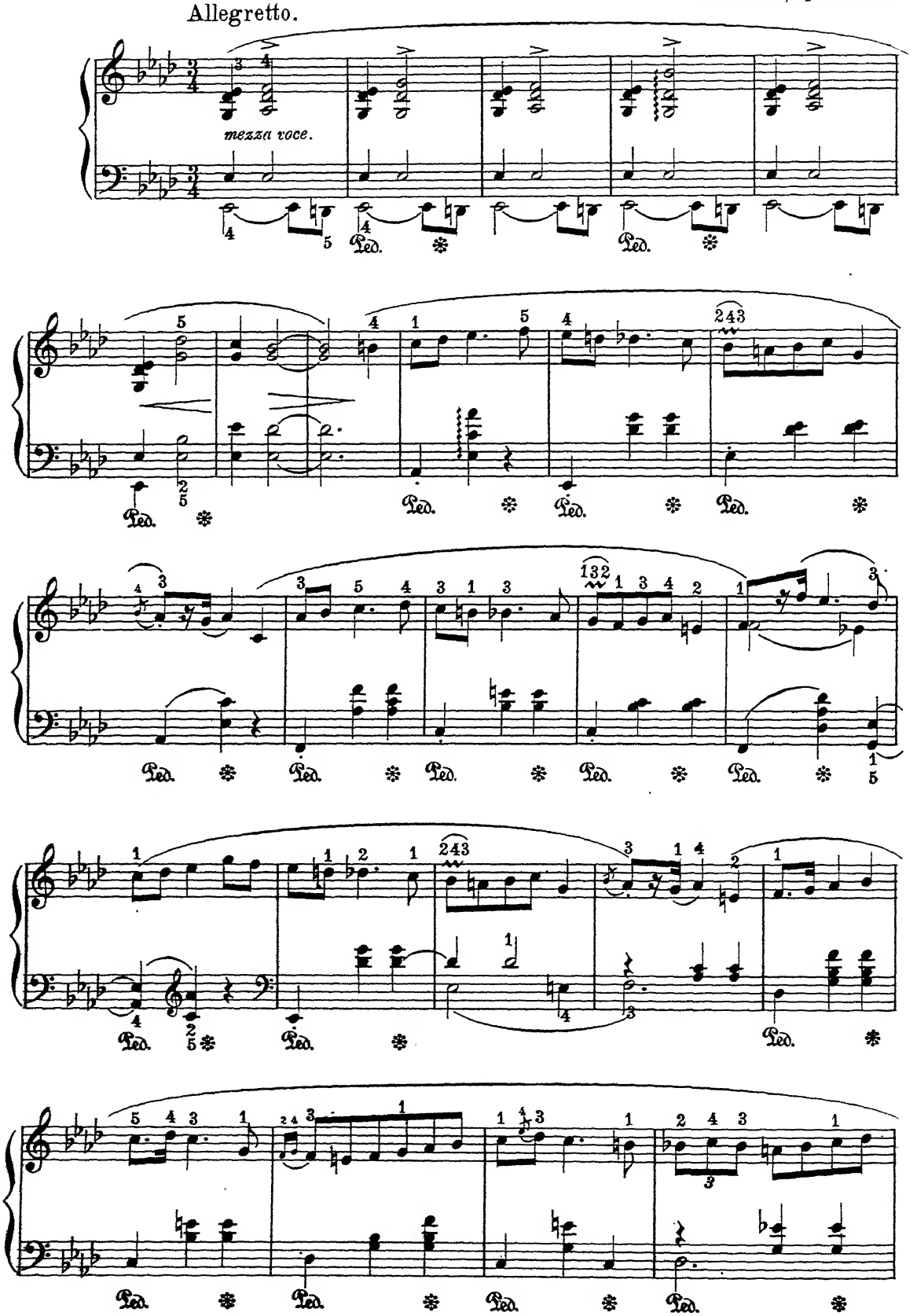

Ped.
Ped.
leggiero.
sempre Ped.
accel. e cresc.
Ped.
f
Tempo I.
pp

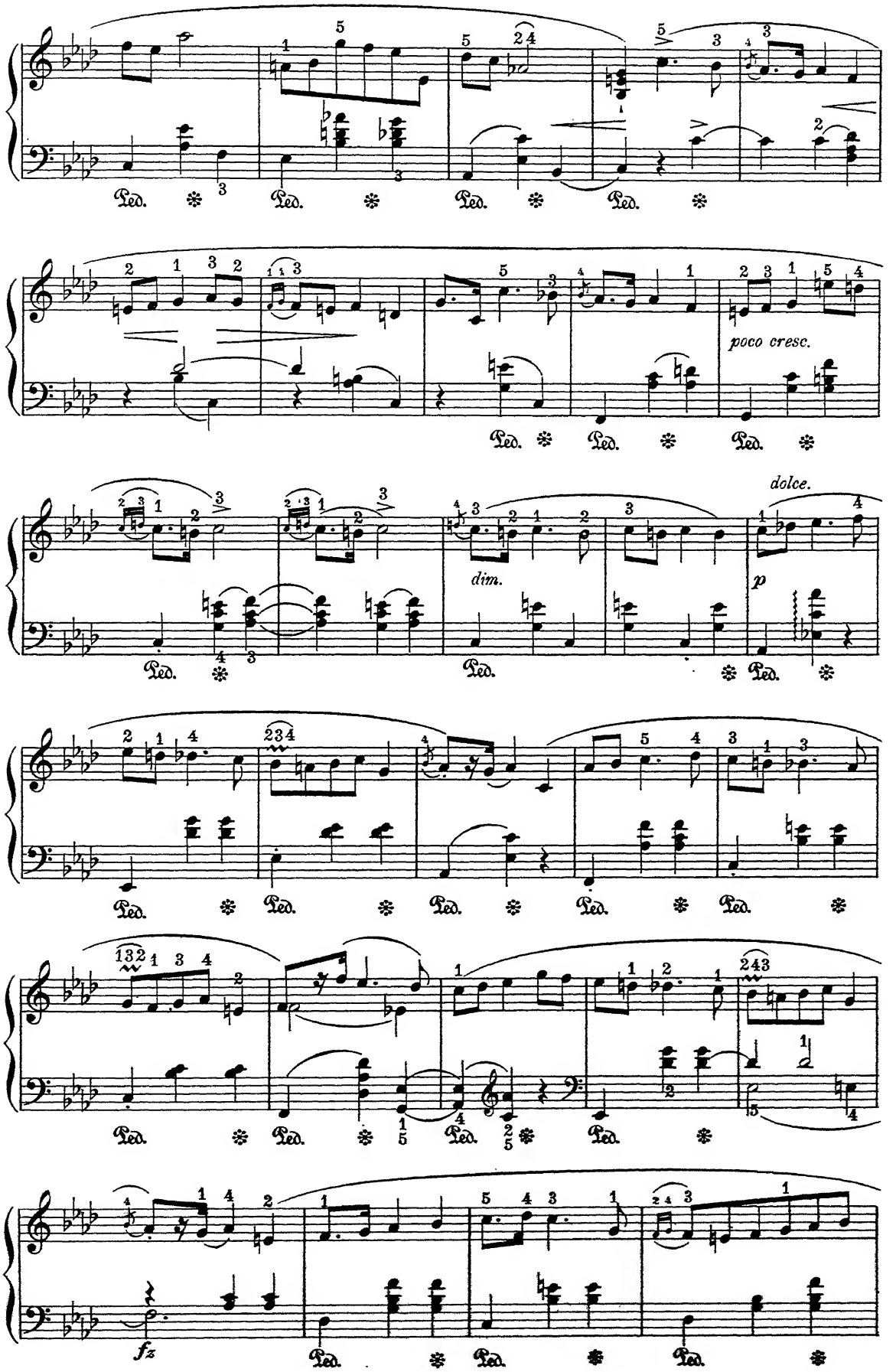

f
Ped. *
p subito.
p
dim.
p
Tempo II.
ppp
p leggieriss.
pp
perdendosi.

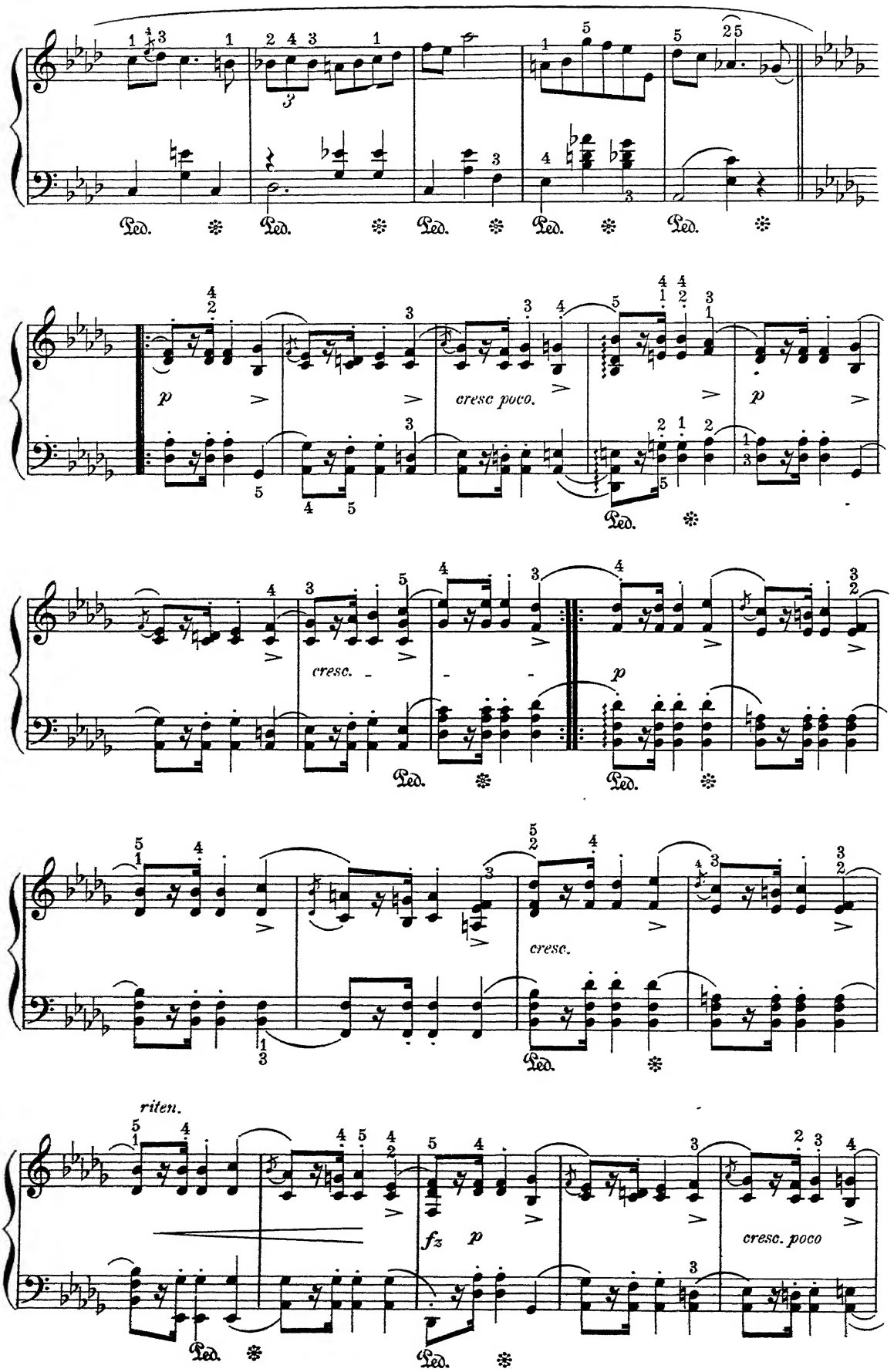
Mazurka.

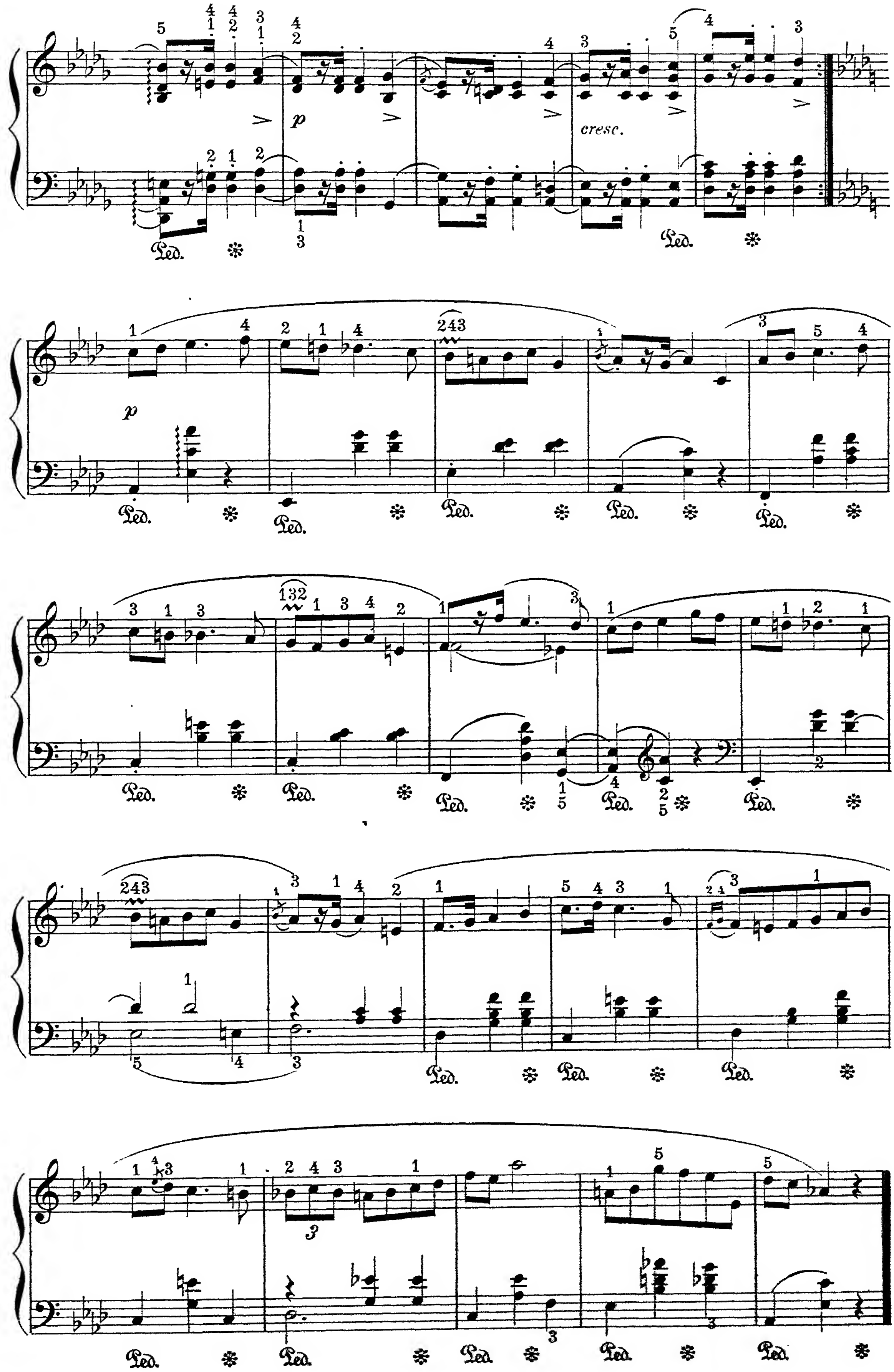
F. CHOPIN, Op. 50. №2.

Allegretto.



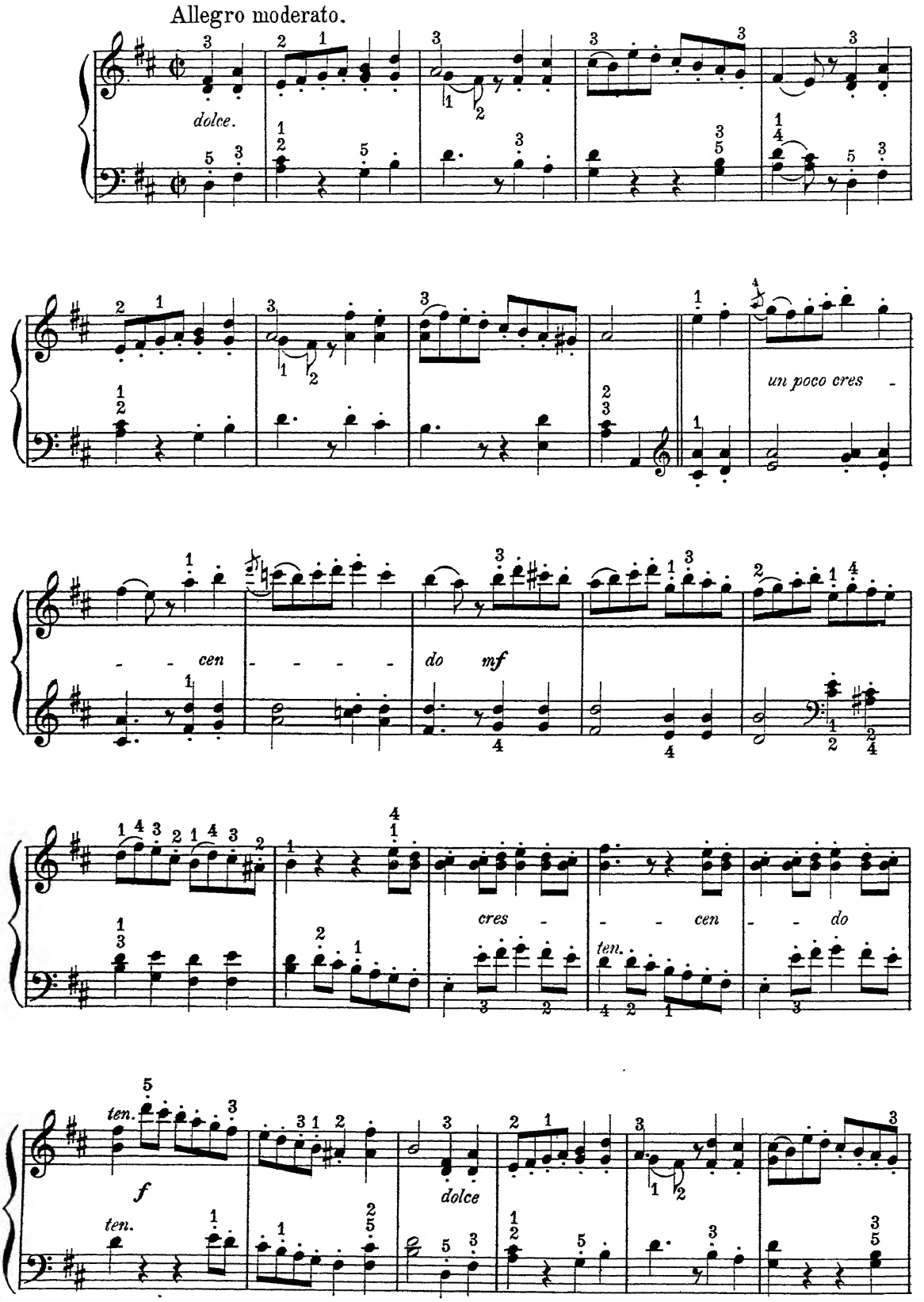

poco cresc.
dim.
dolce.
p
fz

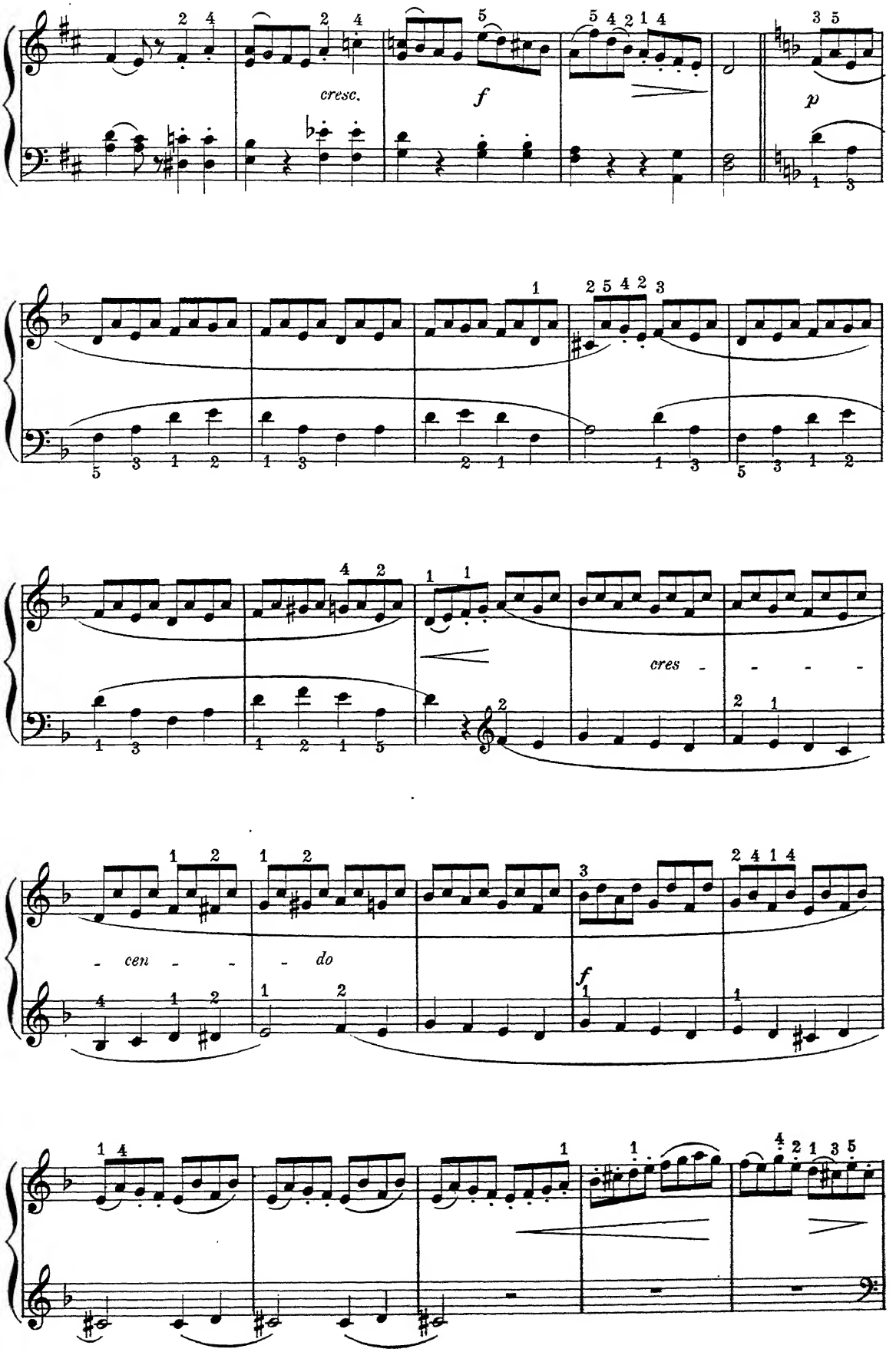

Ped.
p
cresc poco.
cresc.
cresc.
riten.
fz
p
cresc. poco

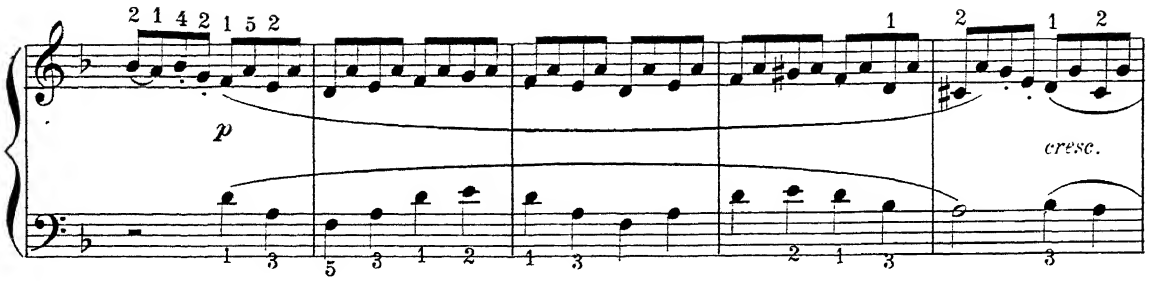

p
cresc.
Ped.

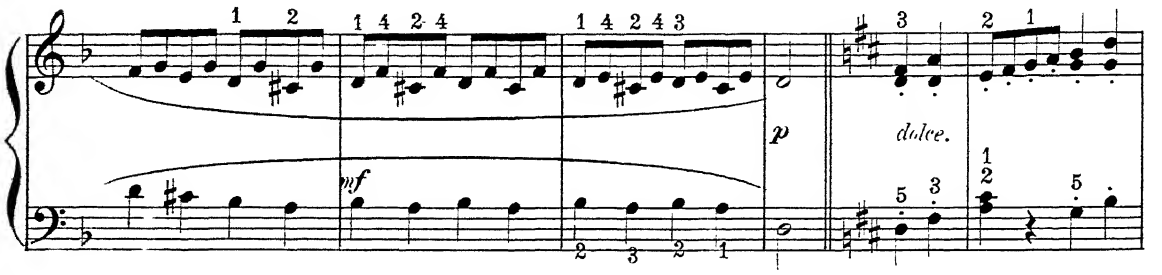
Gavotte.

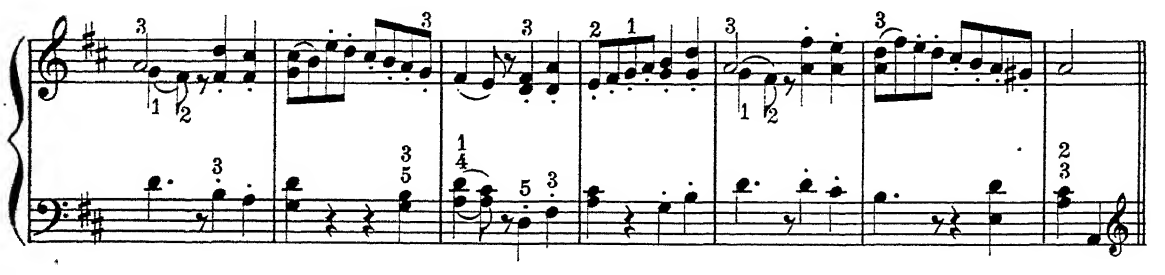
F. HILLER.

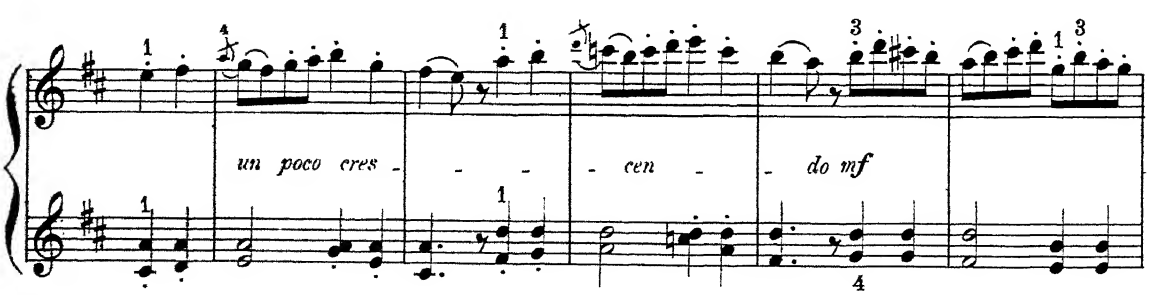


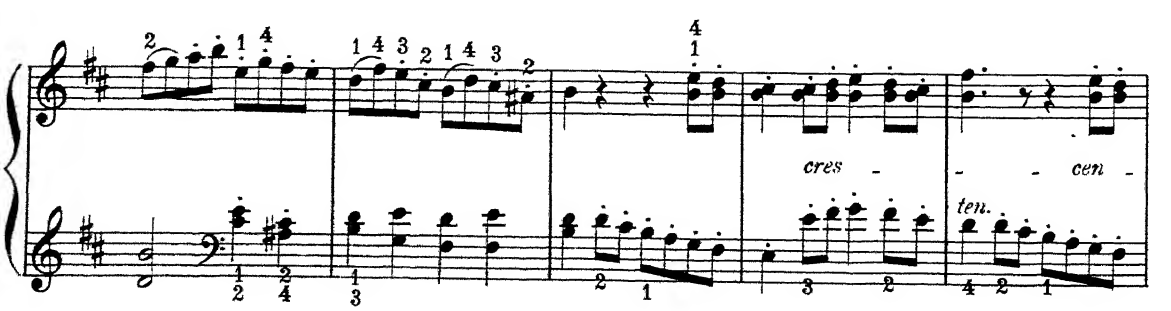

cresc.
f
p
cres - - - -
- cen - - - do
f

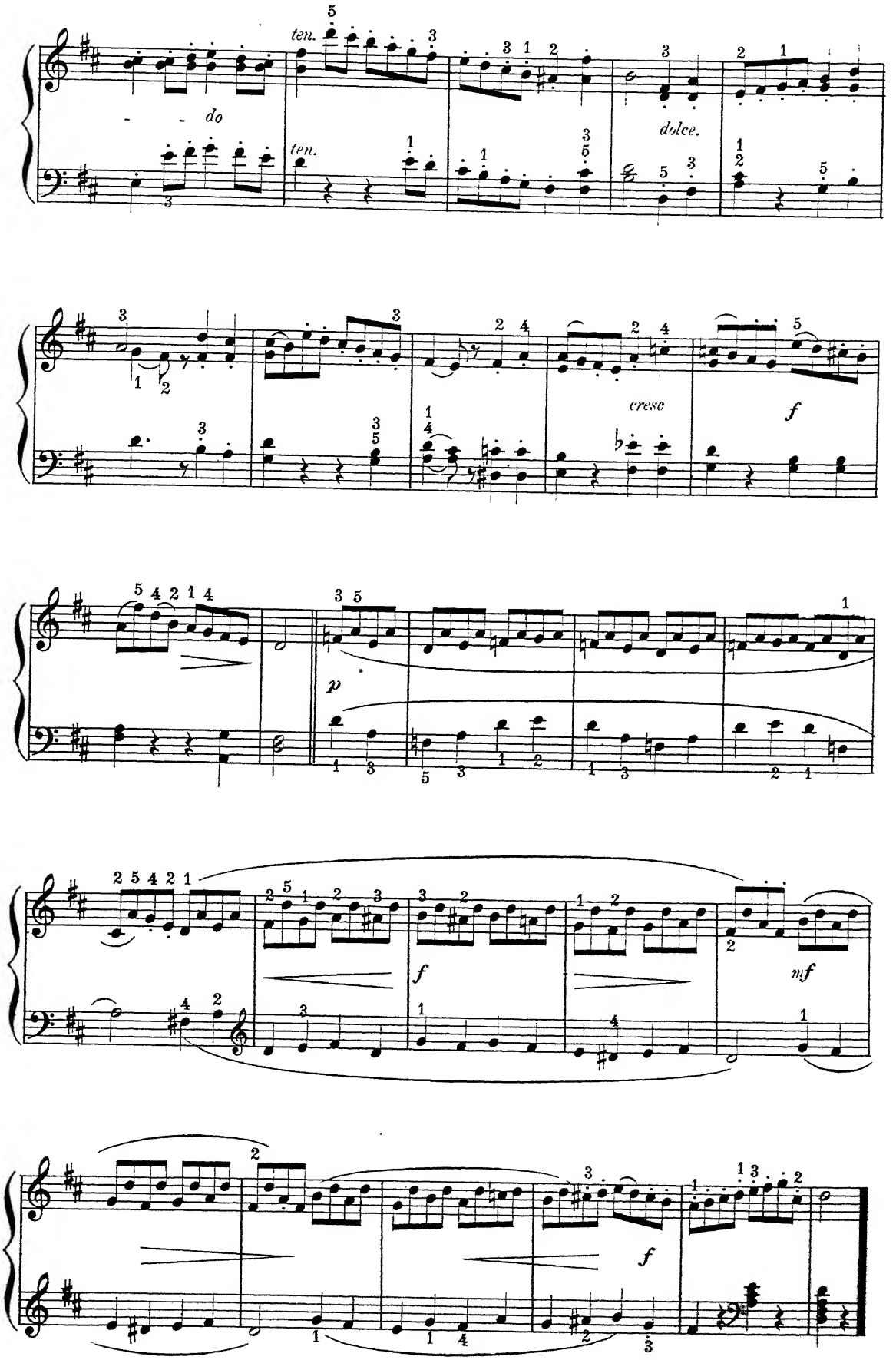

p
cresc.


mf
p
dolce.




un poco cres - - - cen - do mf

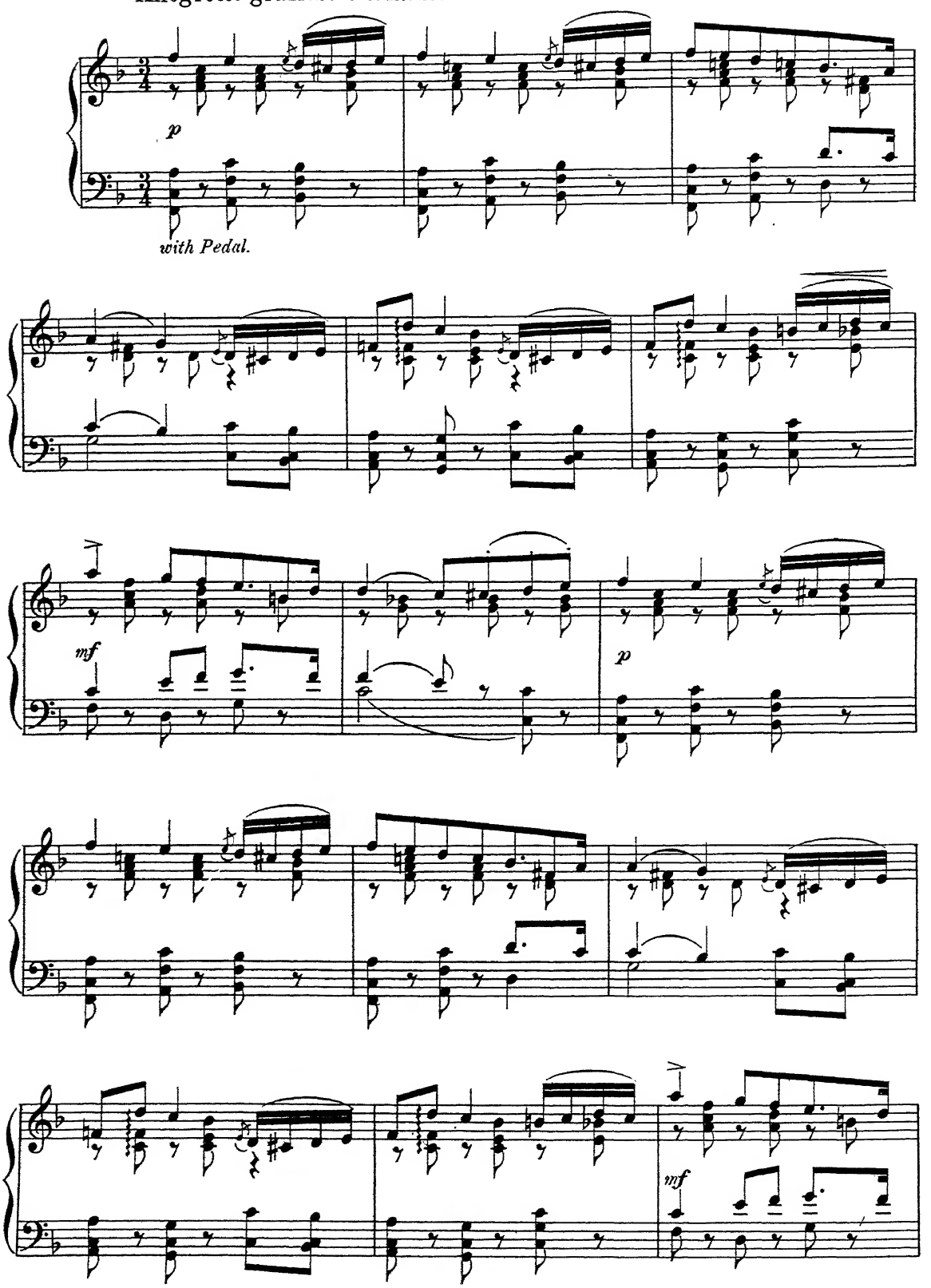

cres - - cen -
ten.

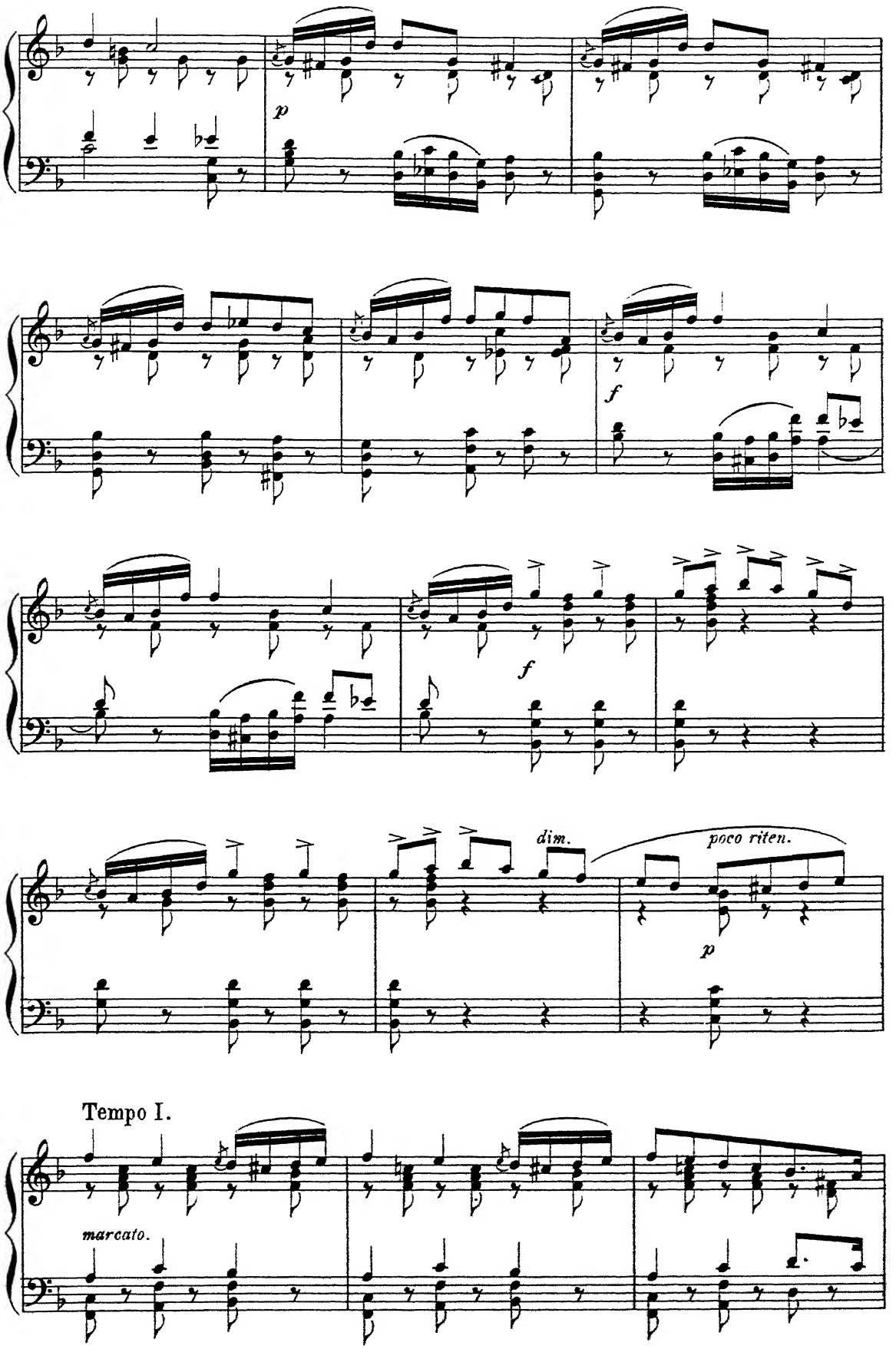

ten.
do
ten.
dolce.
cresc
f
p
f
mf
f

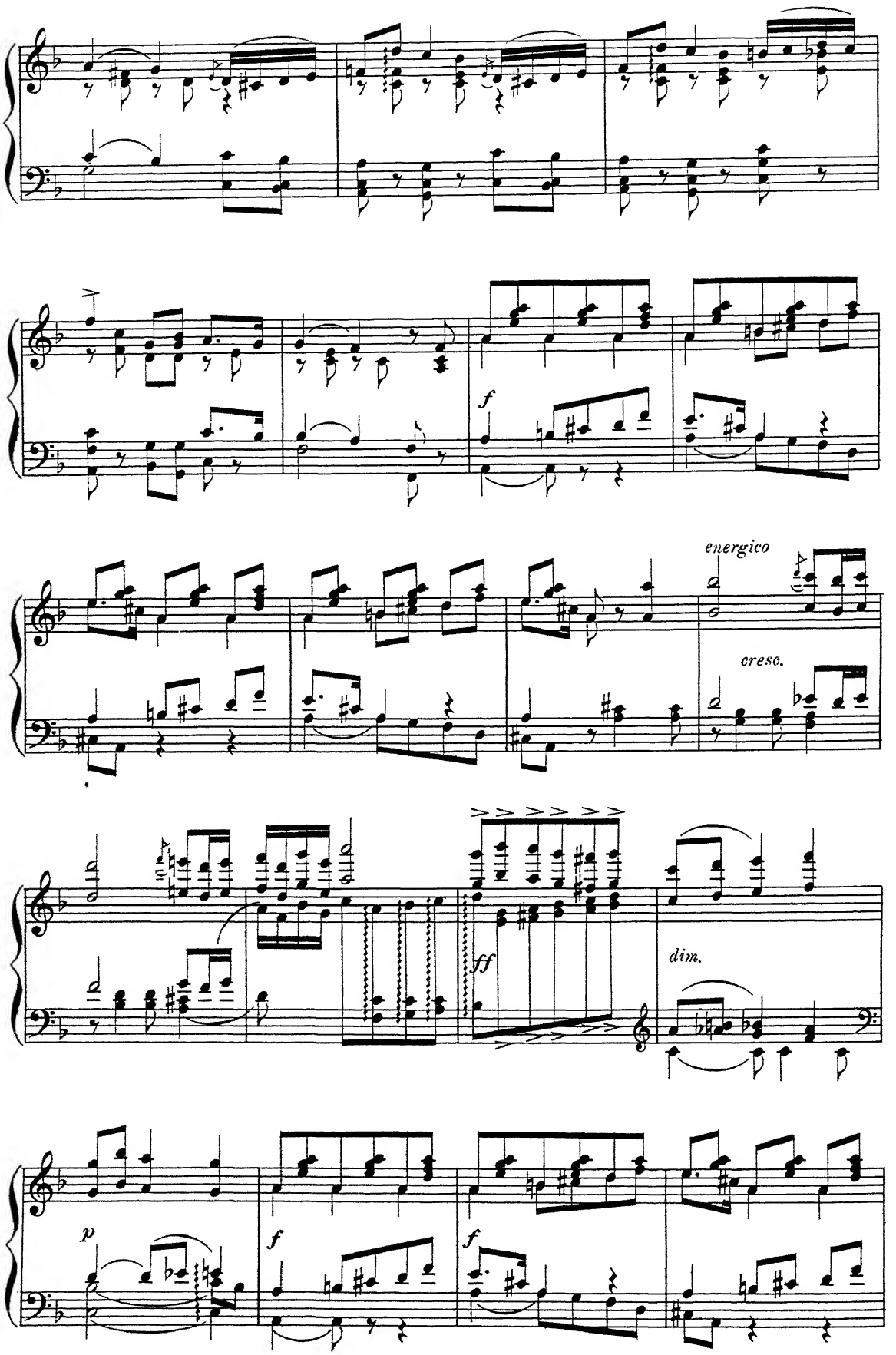
Chant Sans Paroles.

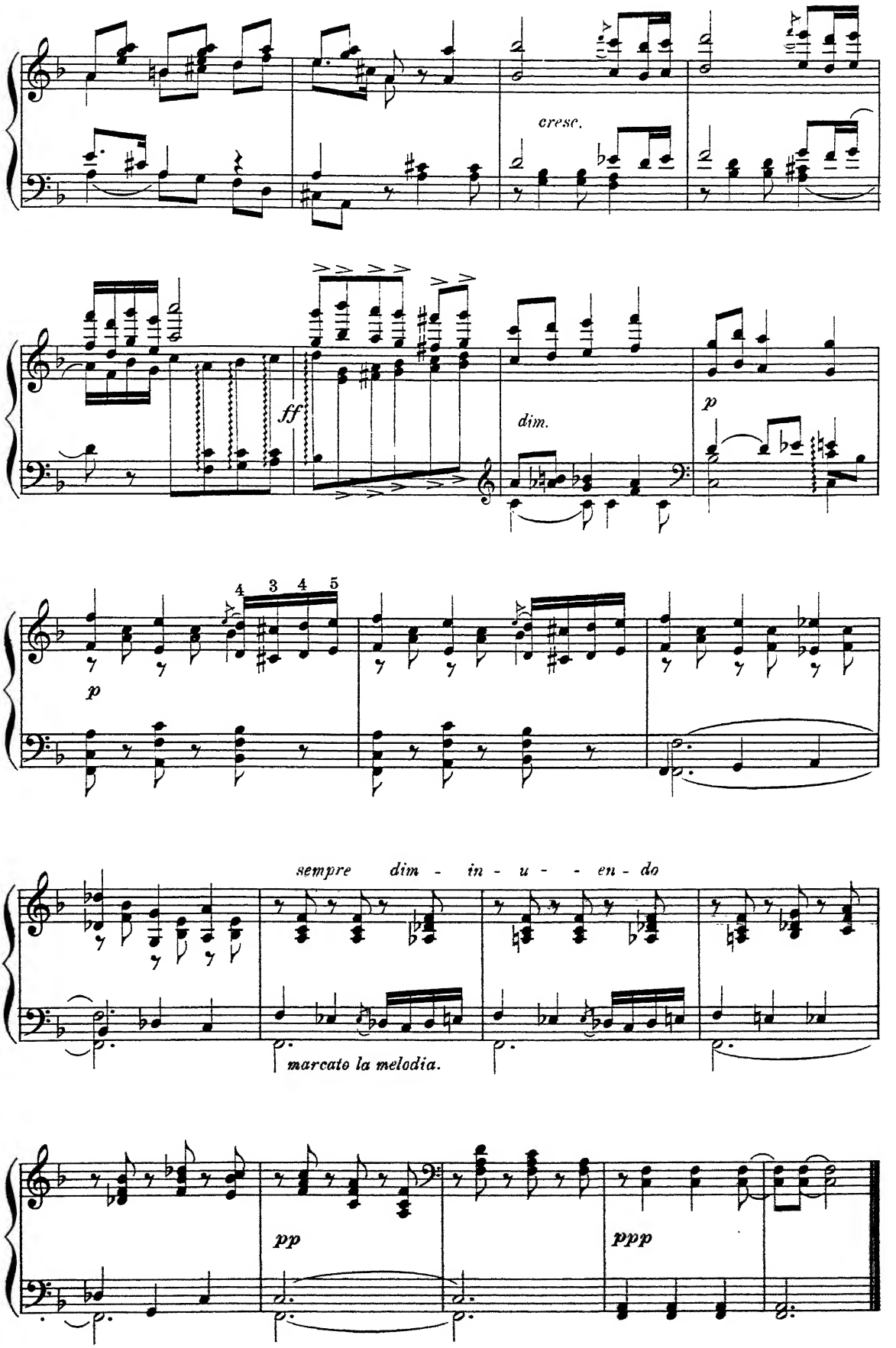
P. TSCHAÏKOWSKY.

Allegretto grazioso e cantabile.




p
f
f
dim.
poco riten.
p
Tempo I.
marcato.


f
energico
cresc.
ff
dim.
p
f
f

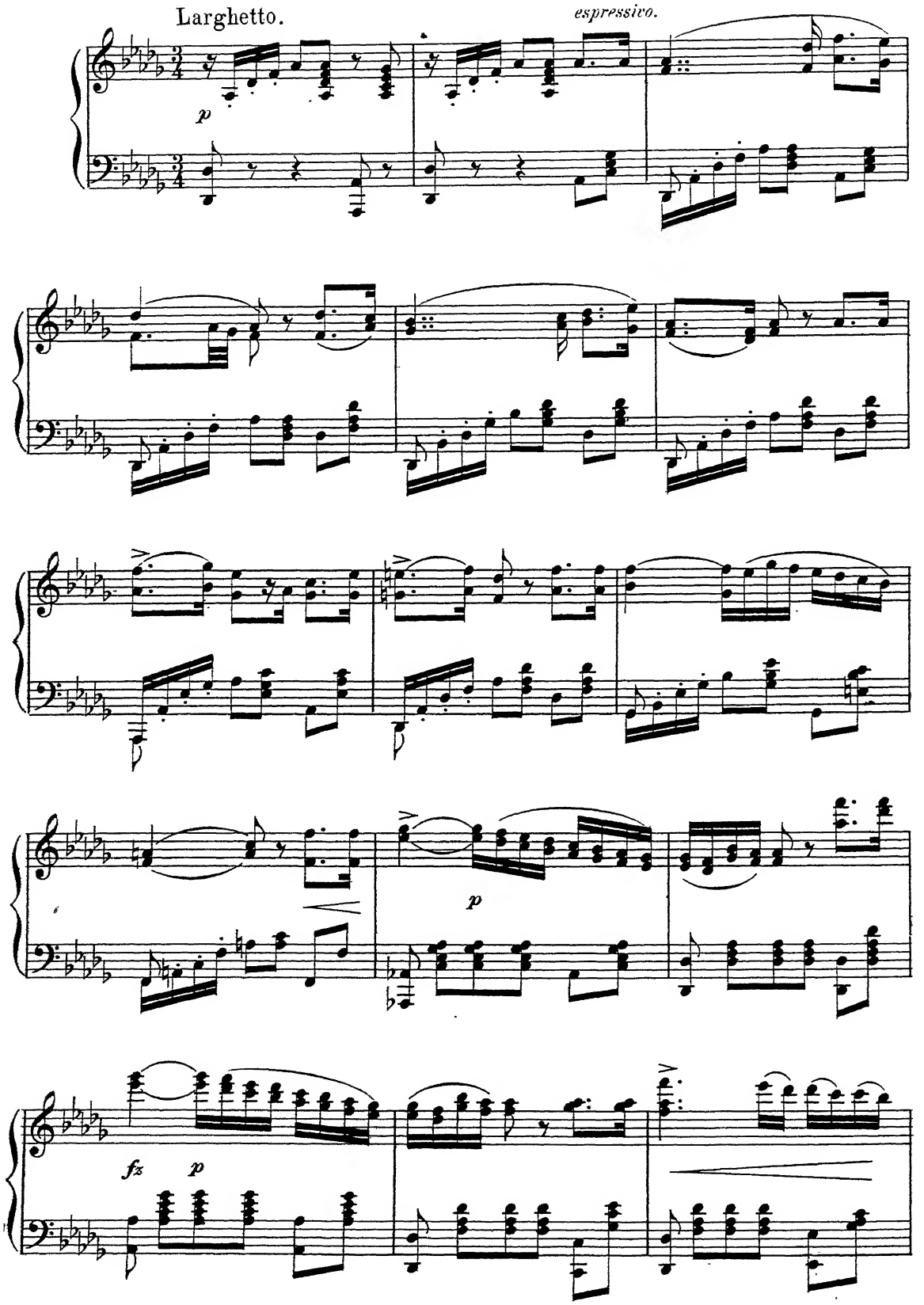

cresc.
ff
dim.
p
p
4 3 4 5
sempre dim - in - u - - en - do
marcato la melodia.
pp
pppp

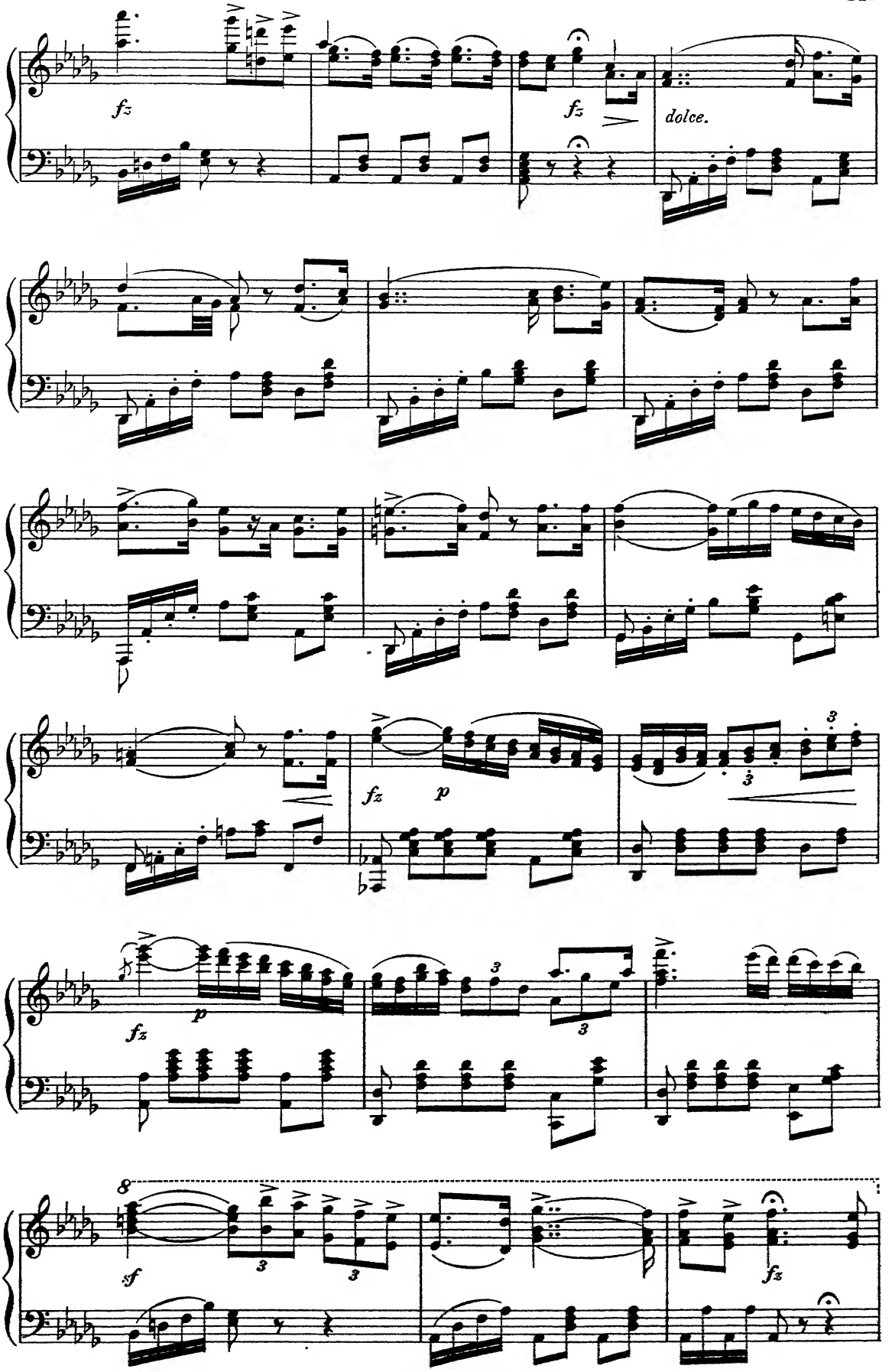
Sextet

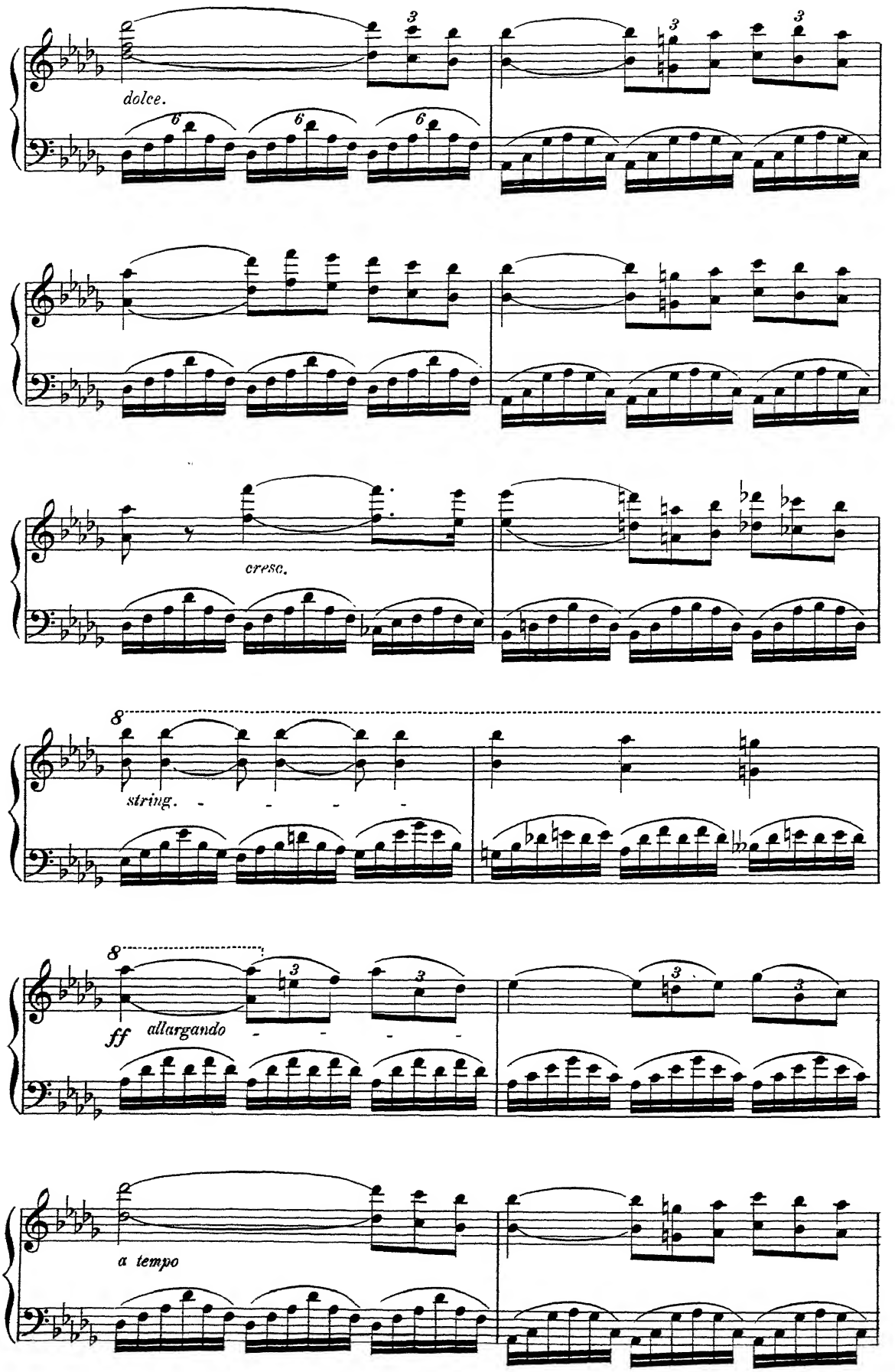
from the 2nd Act of

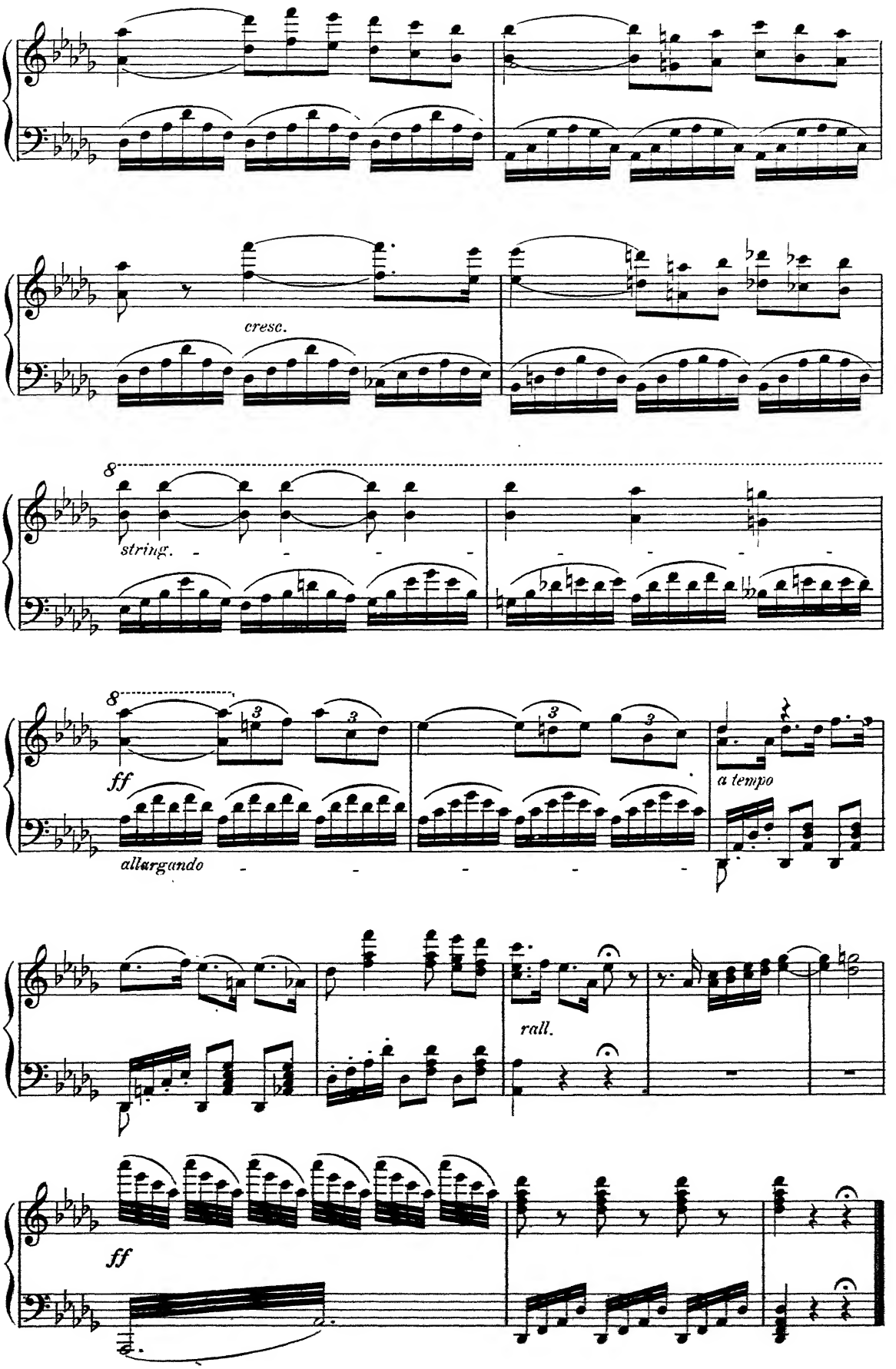
LUCIA DI LAMMERMOOR.

G. DONIZETTI.



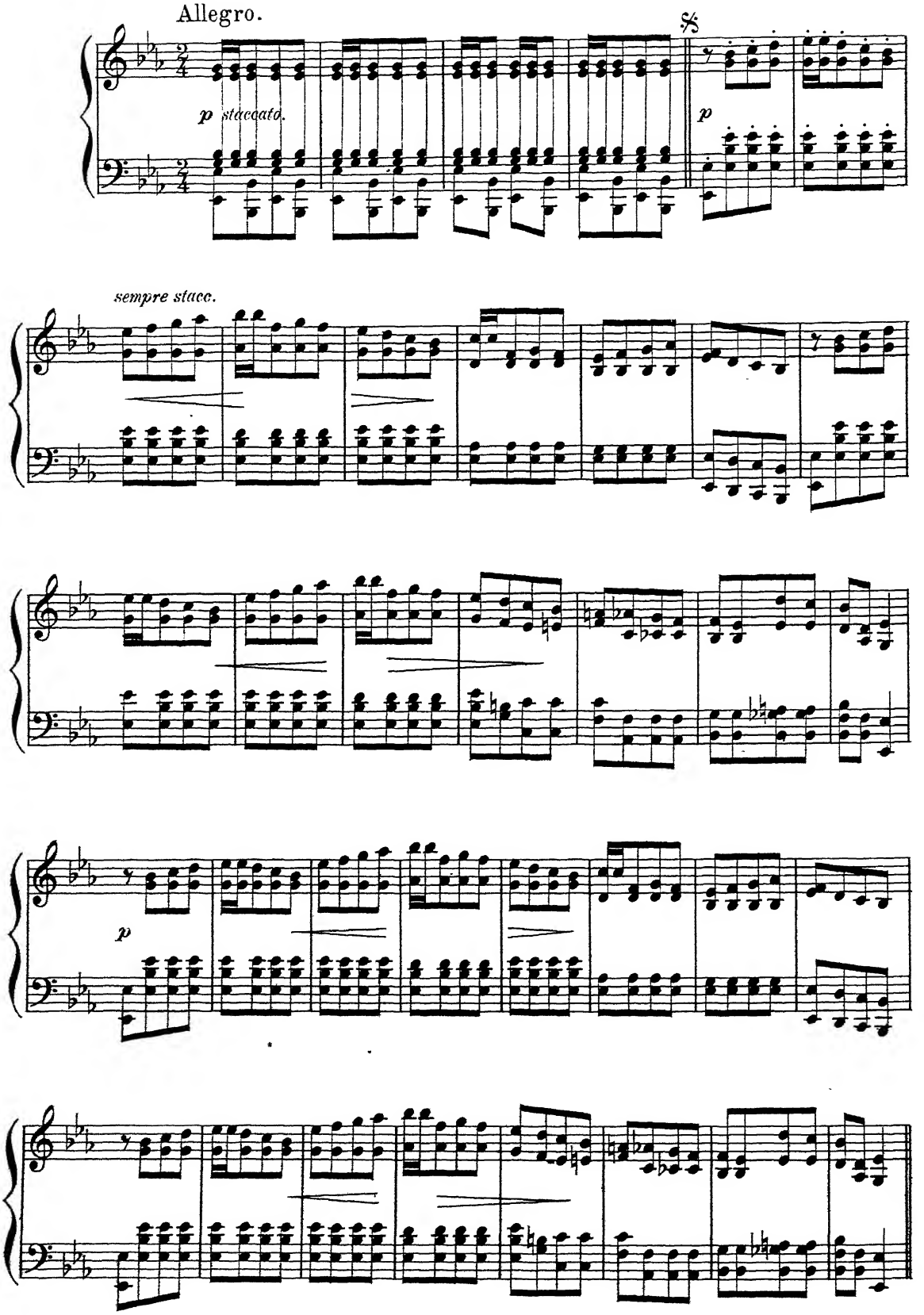

fz
fz
dolce.
fz
p
fz
p
8
sf
fz

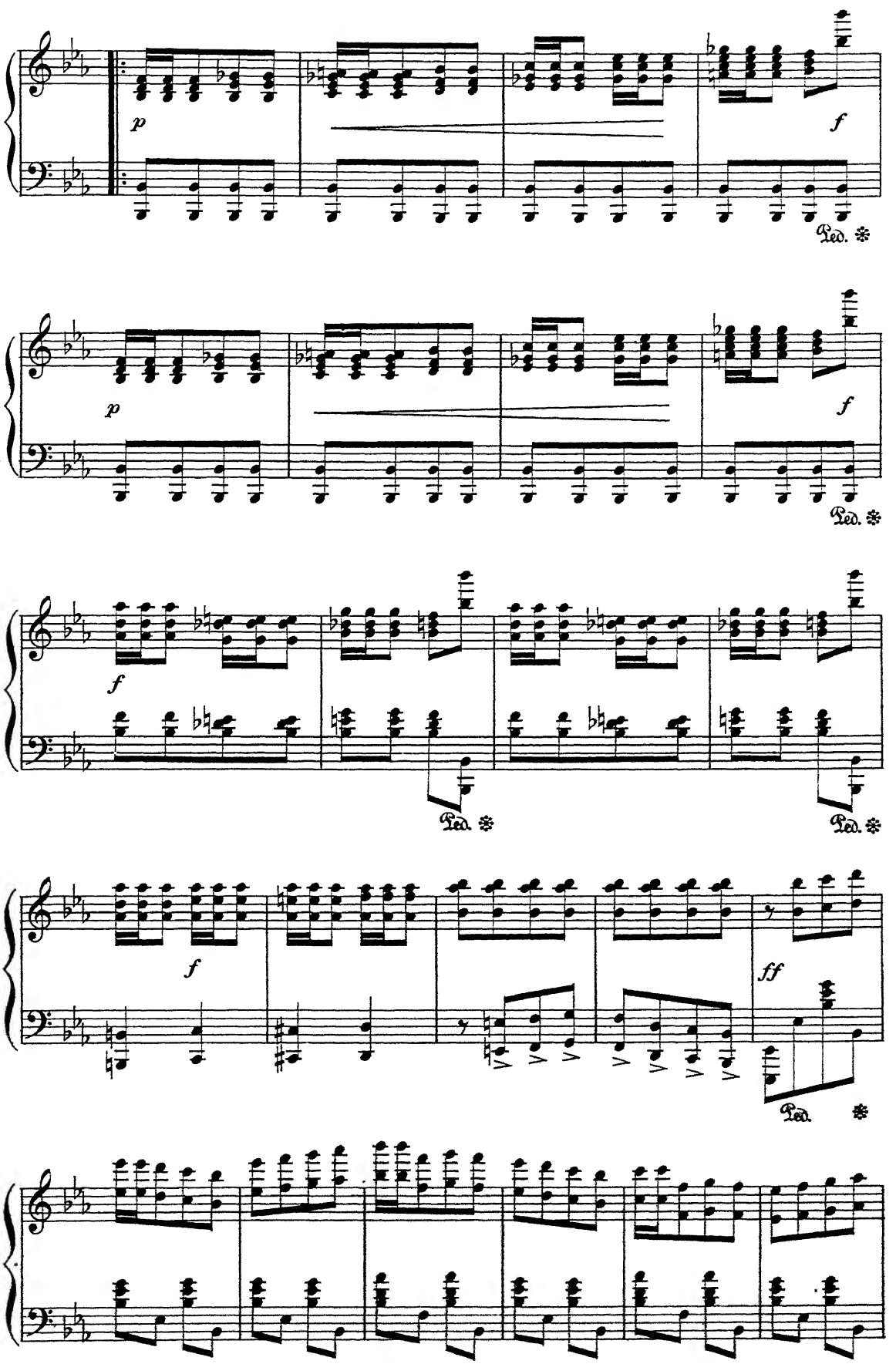

dolce.
cresc.
8
string.
8
ff
allargando
a tempo

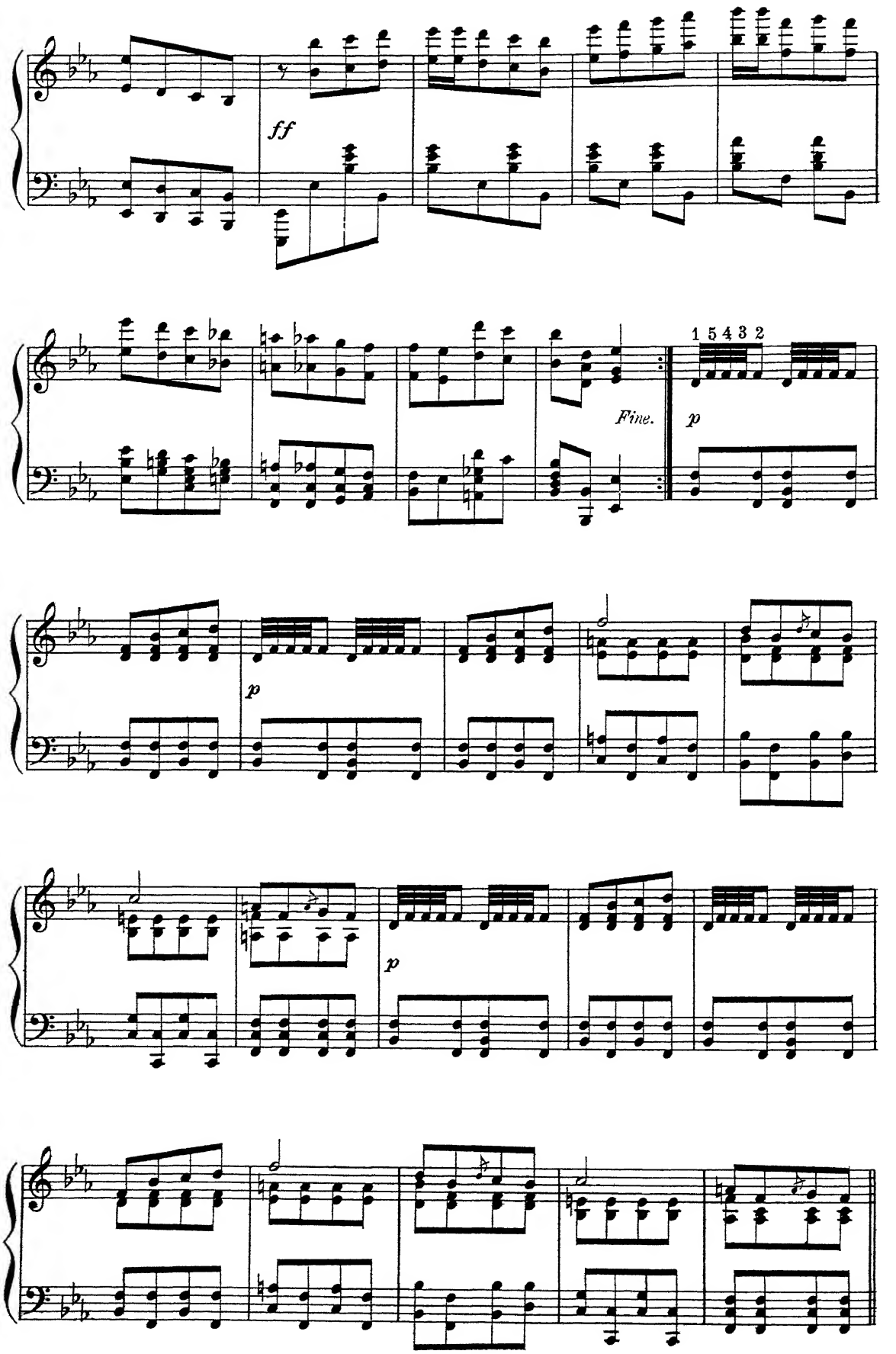

cresc.
8
string.
8
ff
allargando
a tempo
rall.
ff

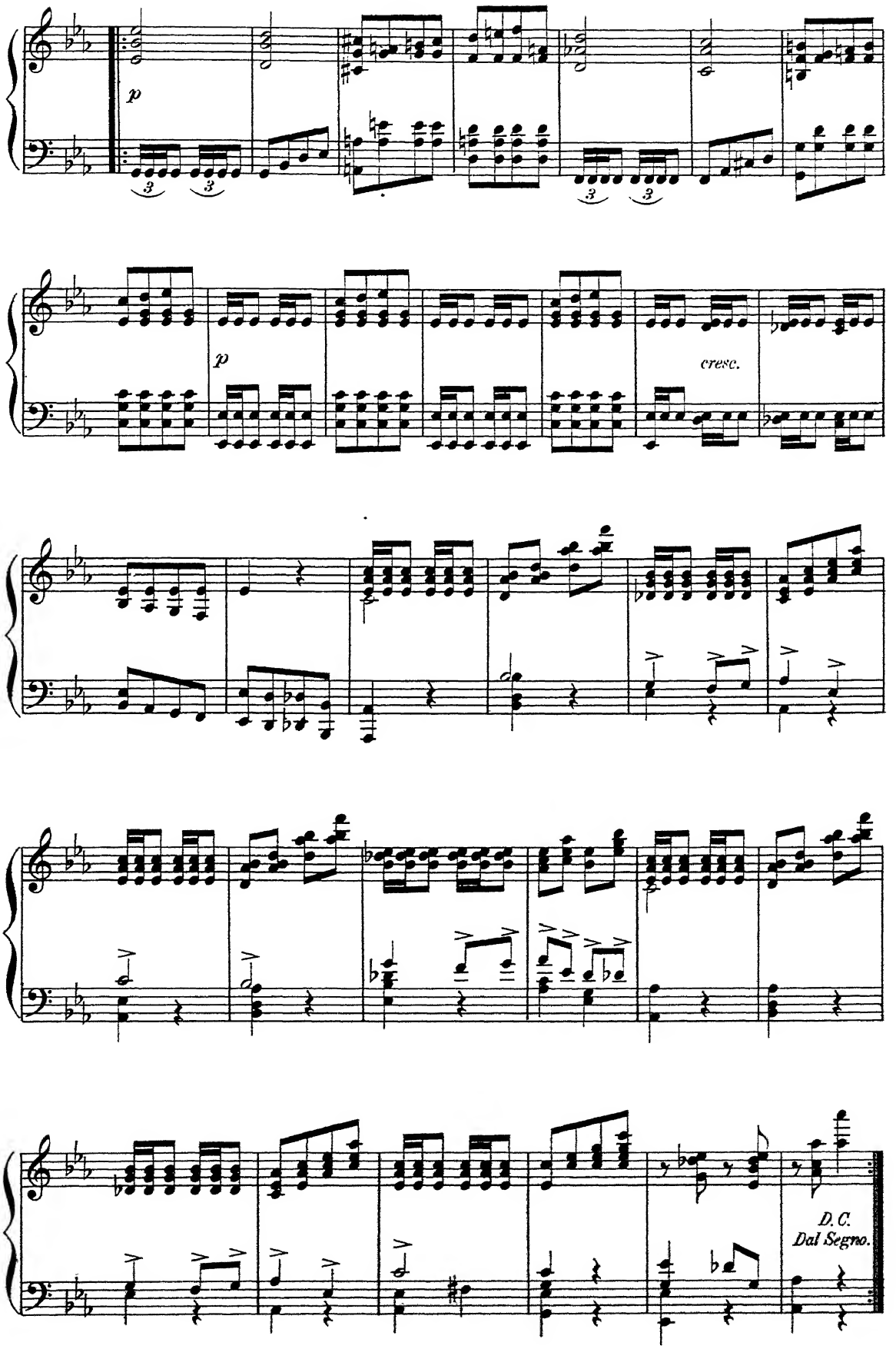
Trot de Cavalerie.

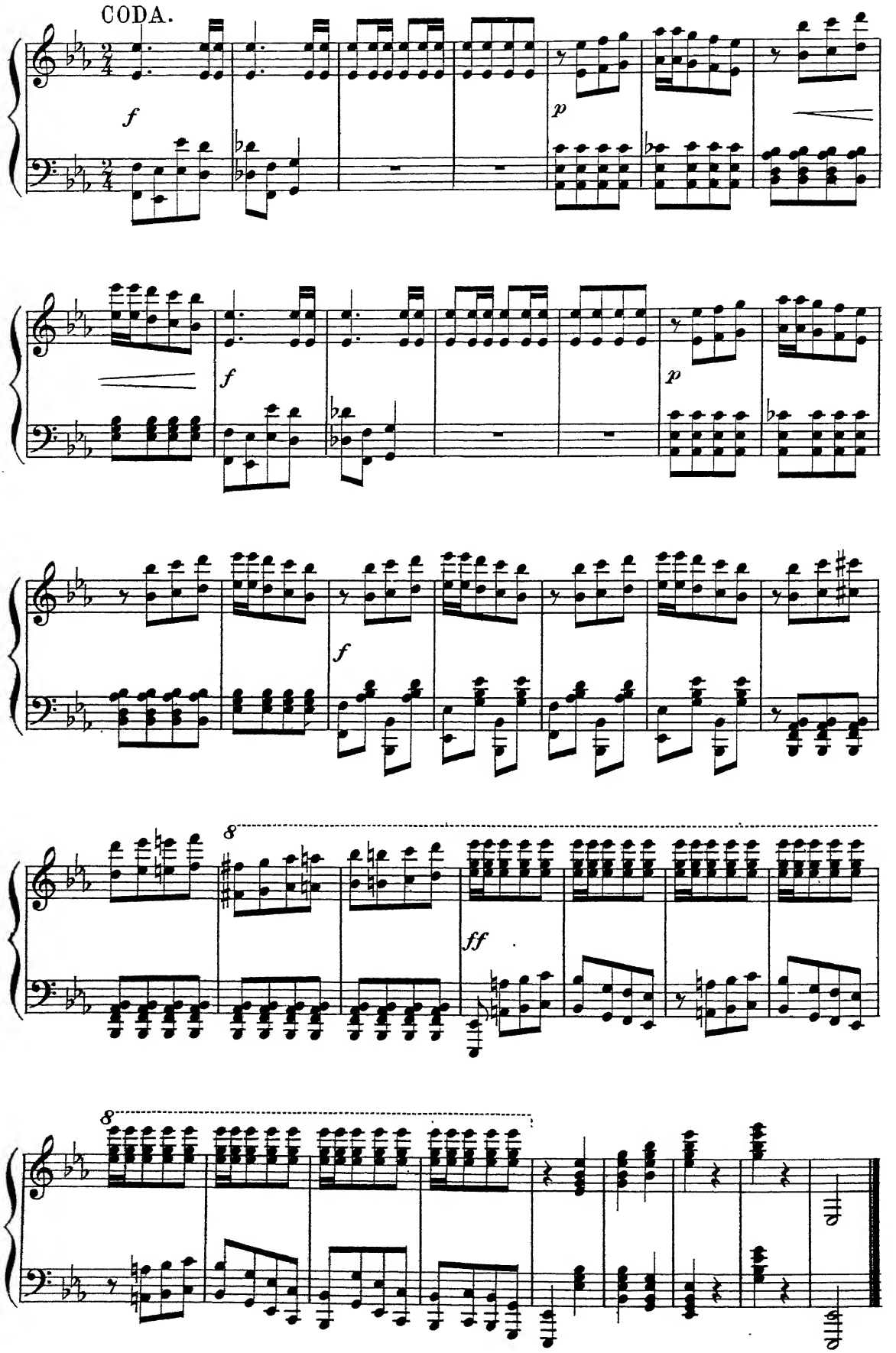
A.RUBINSTEIN.




p
f
Ped.
p
f
Ped.
f
Ped.
Ped.
f
ff
Ped.


ff
1 5 4 3 2
Fine.
p
p
p

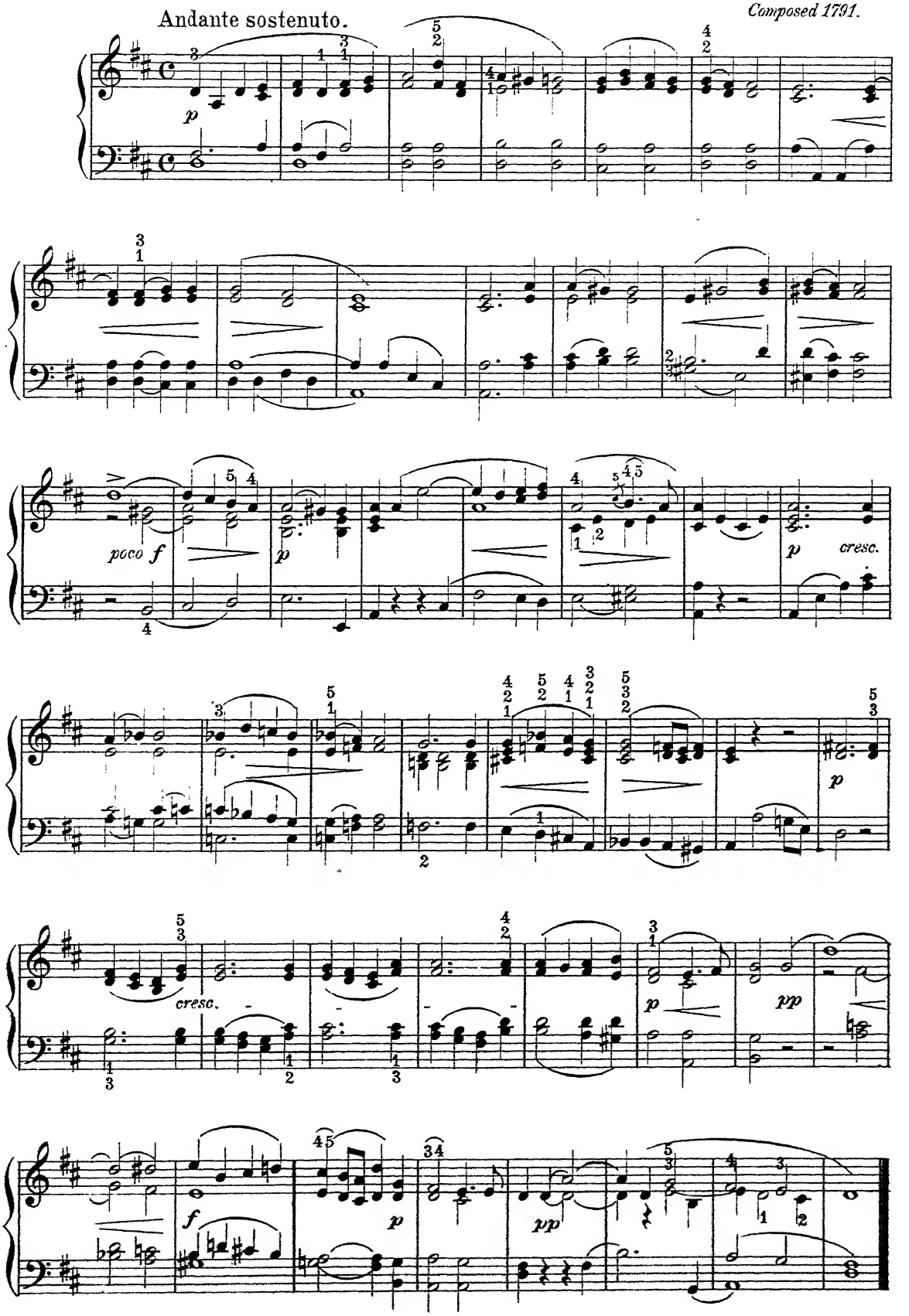

p
p
cresc.
D.C.
Dal Segno.


CODA.
f
p
f
p
f
8
ff
8

Ave verum.

CHORUS.

W. A. MOZART.
Composed 1791.

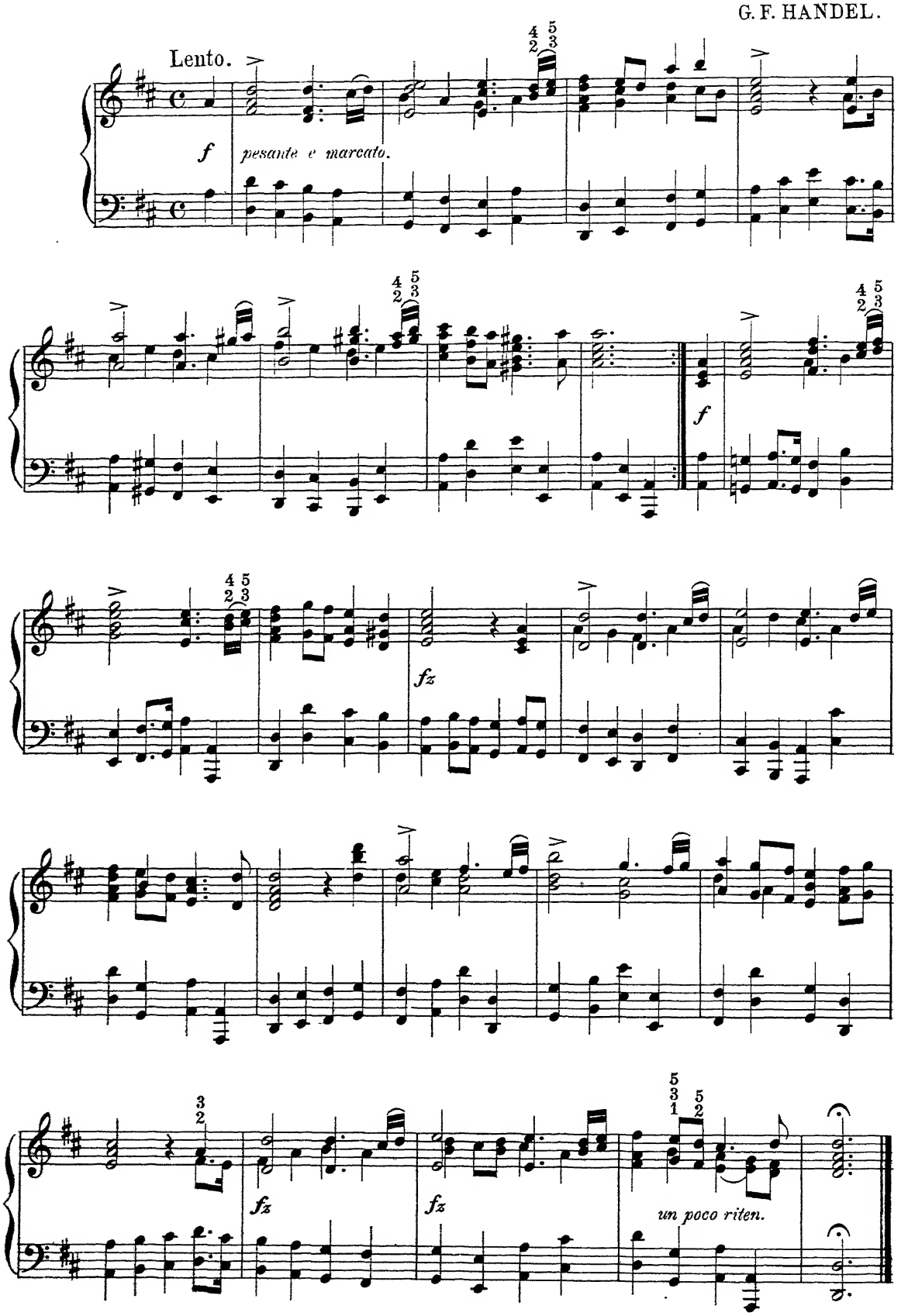


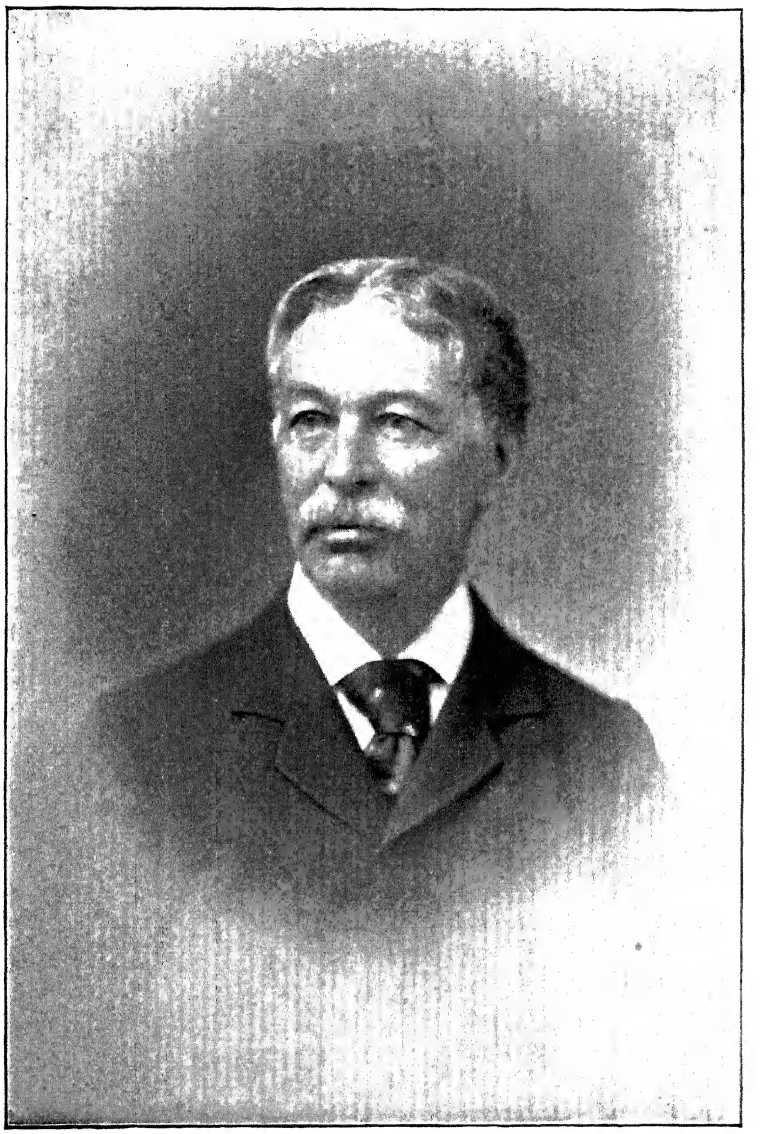
March

from the

ORATORIO of JOSHUA.

G. F. HANDEL.





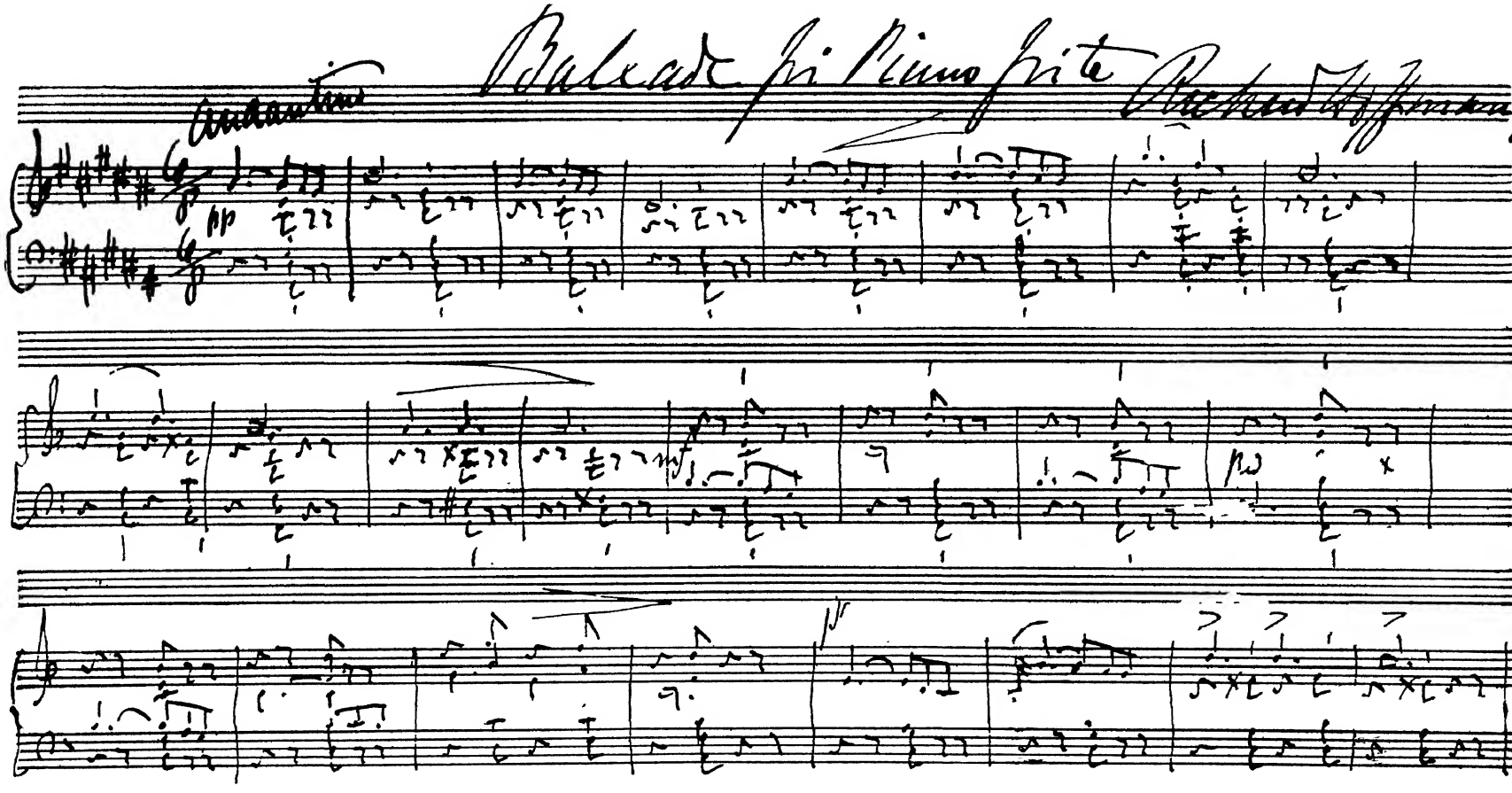
Richard T. Ely

RICHARD HOFFMAN

RICHARD HOFFMAN was born May 24, 1831, in Manchester, England, and came to the United States in 1847, where he has since resided. His first teacher was his father, who was a pupil of Hummel and Kalkbrenner, and he afterwards had a few lessons from Leopold De Meyer in London. He commenced the study of music at the age of four, and two years later played in public, one of the pieces being the *Battle of Prague*, in playing which he was obliged to stand in order to reach the notes. He made his first appearance in New York, November 16, 1847, at a concert given by Joseph Burke, the violinist, at the Tabernacle, at which he played Thalberg's *Sonnambula Fantasia* and Leopold de Meyer's *Semiramis Fantasie*. When Jenny Lind came to America he was engaged to appear with her at the first concert in Castle Garden at which he played the *Norma Duo* for two pianofortes with Sir Julius Benedict. He afterwards played at many of her concerts throughout the United States, being engaged by Mr. Barnum for a year.

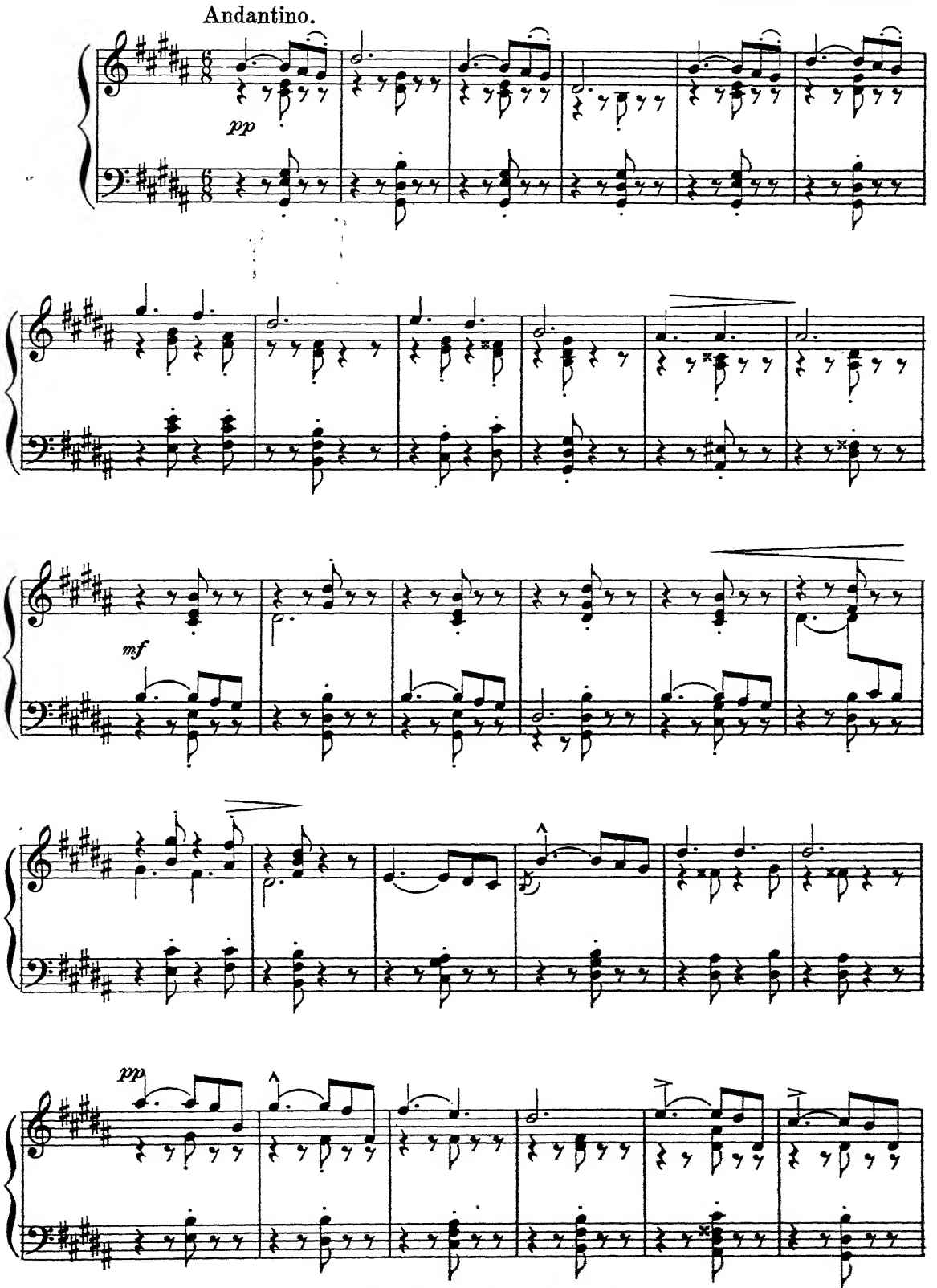
He has been an honorary member of the New York Philharmonic Society since 1854, and has played at twenty of its concerts. In June, 1893, he received the degree of Doctor of Music from Hobart College, Geneva, N. Y. His work in New York has had great influence on the public taste in musical matters, for it dates back to the beginning of serious interest in the art.

Among his principal compositions are the following: Op. 1, *La Gazelle;* Op. 3, *Twilight;* Op. 6 *Impromptu;* Op. 11, *Venice;* Op. 12, *Valse d'Adieu;* Op. 16, *Solitude;* Op. 21, *Marche Funèbre;* Op. 35, *Tarantelle;* Op. 36, *Polaccas* Nos. 1, 2 (4 hands); Op. 44, *Barcarolle;* Op. 46, *Seasons Have Passed Away;* Op. 49, *Il M'aime (He Loves Me);* Op. 50, *Les Clochettes;* Op. 52, *Boat Song;* Op. 55, *Serenade;* Op. 58, *Auf Wiedersehn;* Op. 62, *Te Deum;* Op. 66, *Anthem;* Op. 69, *Easter Anthem;* Op. 71, *By the Sea,* Valse Op. 73, *Forest Musings;* Op. 77, *Valse Mèlodique;* Op. 79, *Moonlight;* Op. 86, *Beyond;* Op. 97, *Nunc Dimittis;* Op. 98, *Wedding Music;* Op. 100, *Spinning Song;* Op. 101, *Scherzo di Bravura;* Op. 104, *Second Barcarolle;* Op. 111, *The Naiades;* Op. 112, *The Bells of Lynn,* Song.

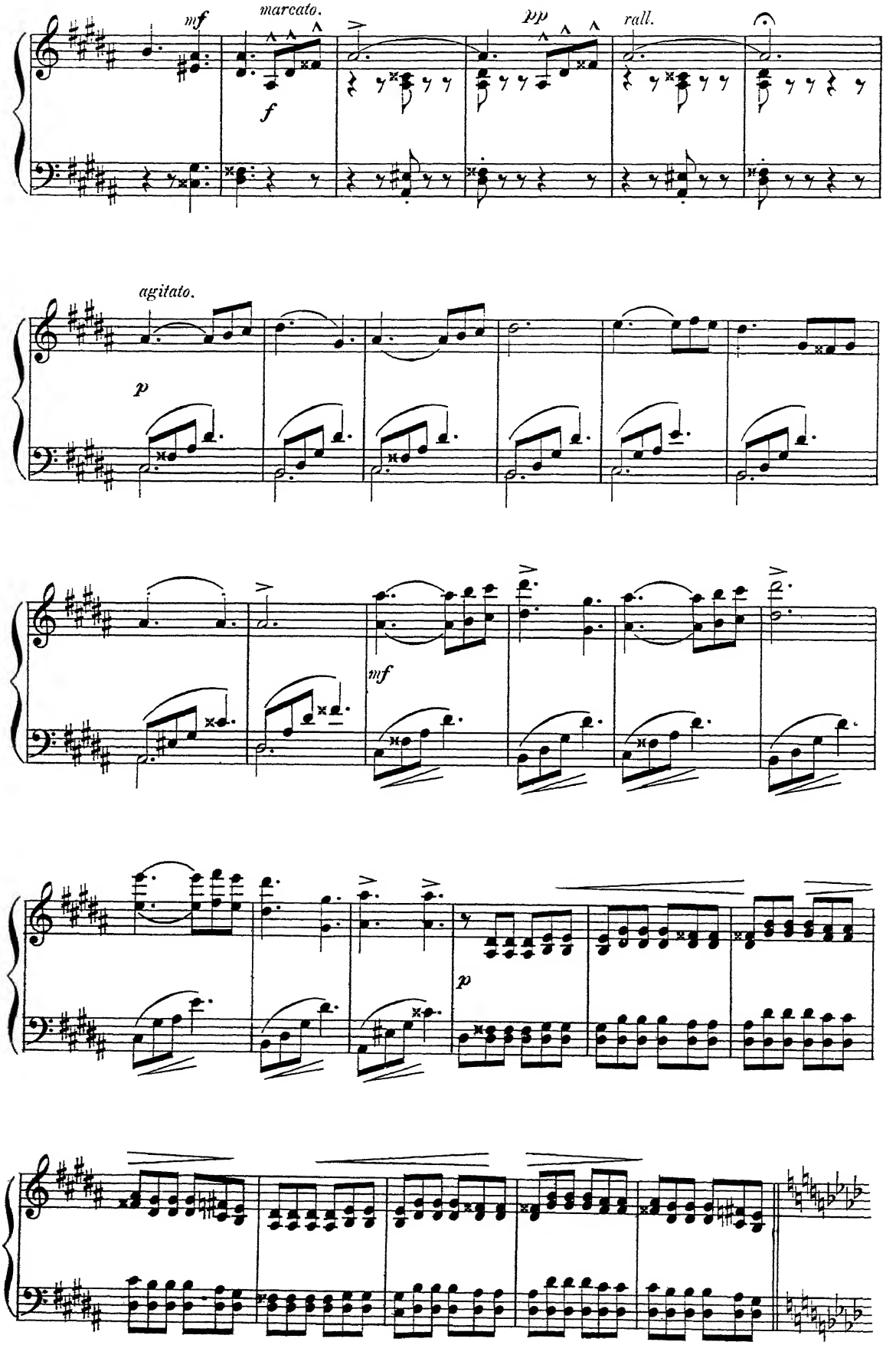

Ballade für Klavier
Op. 118

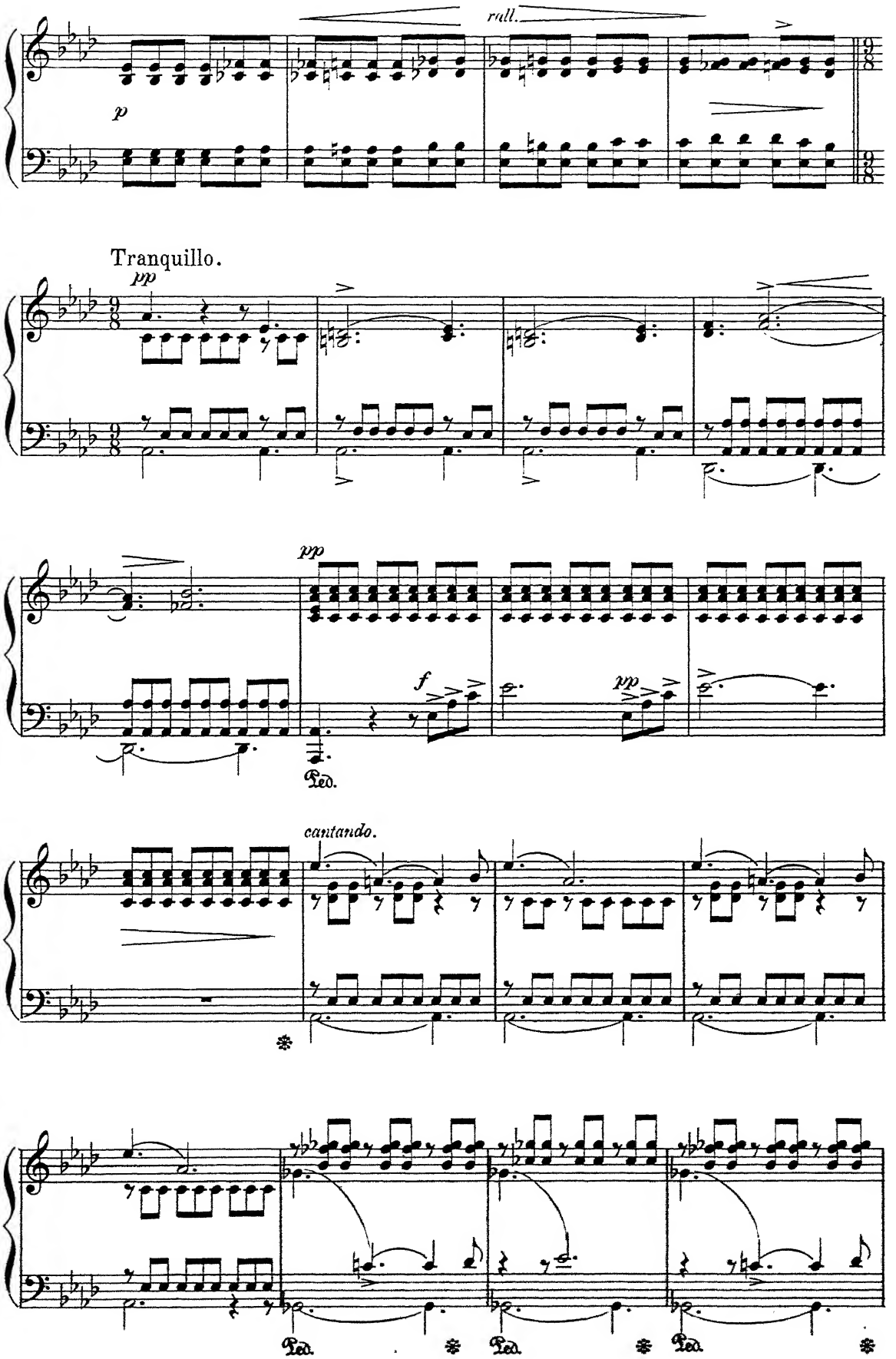
Ballade.

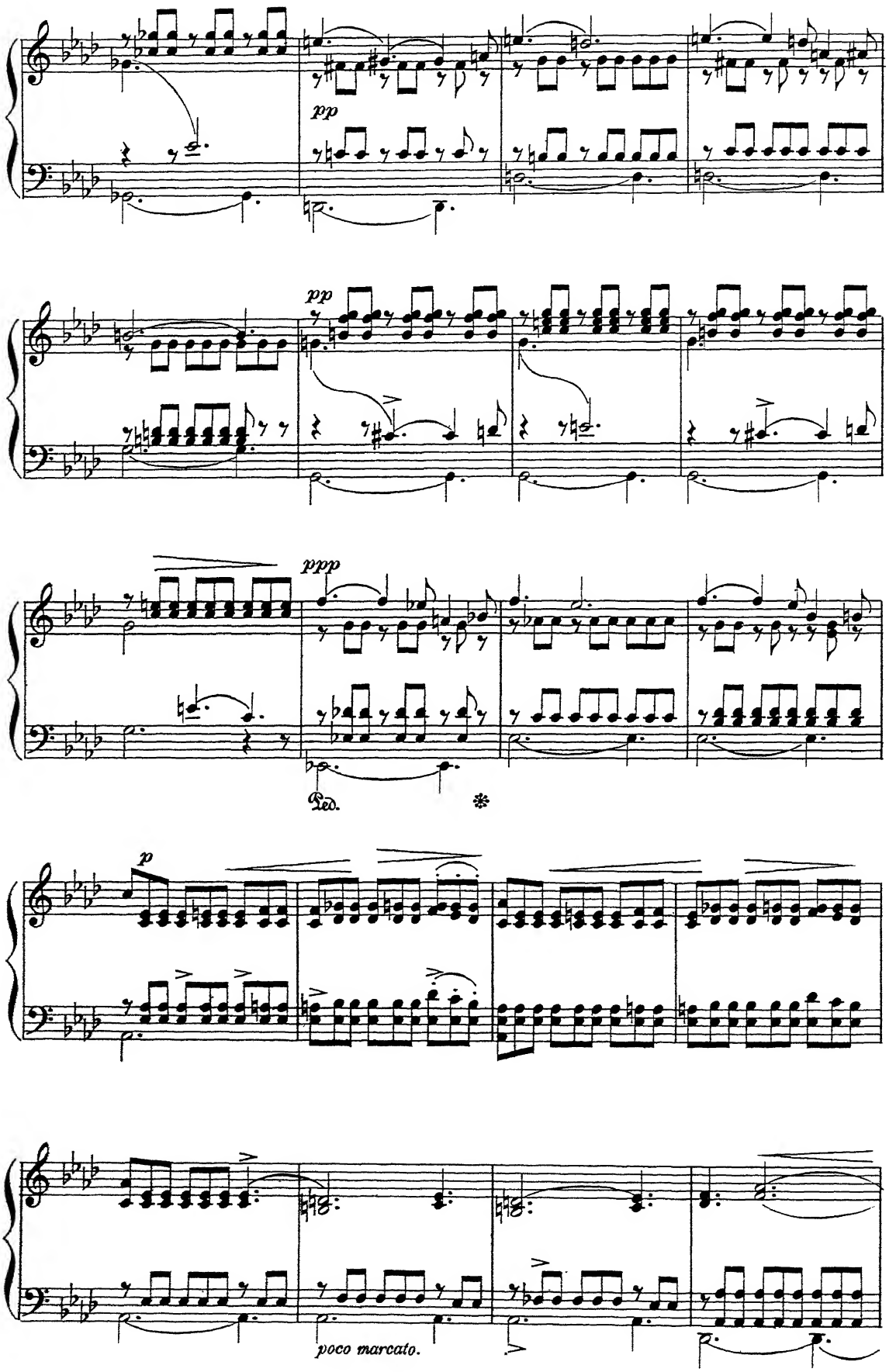
RICHARD HOFFMAN.

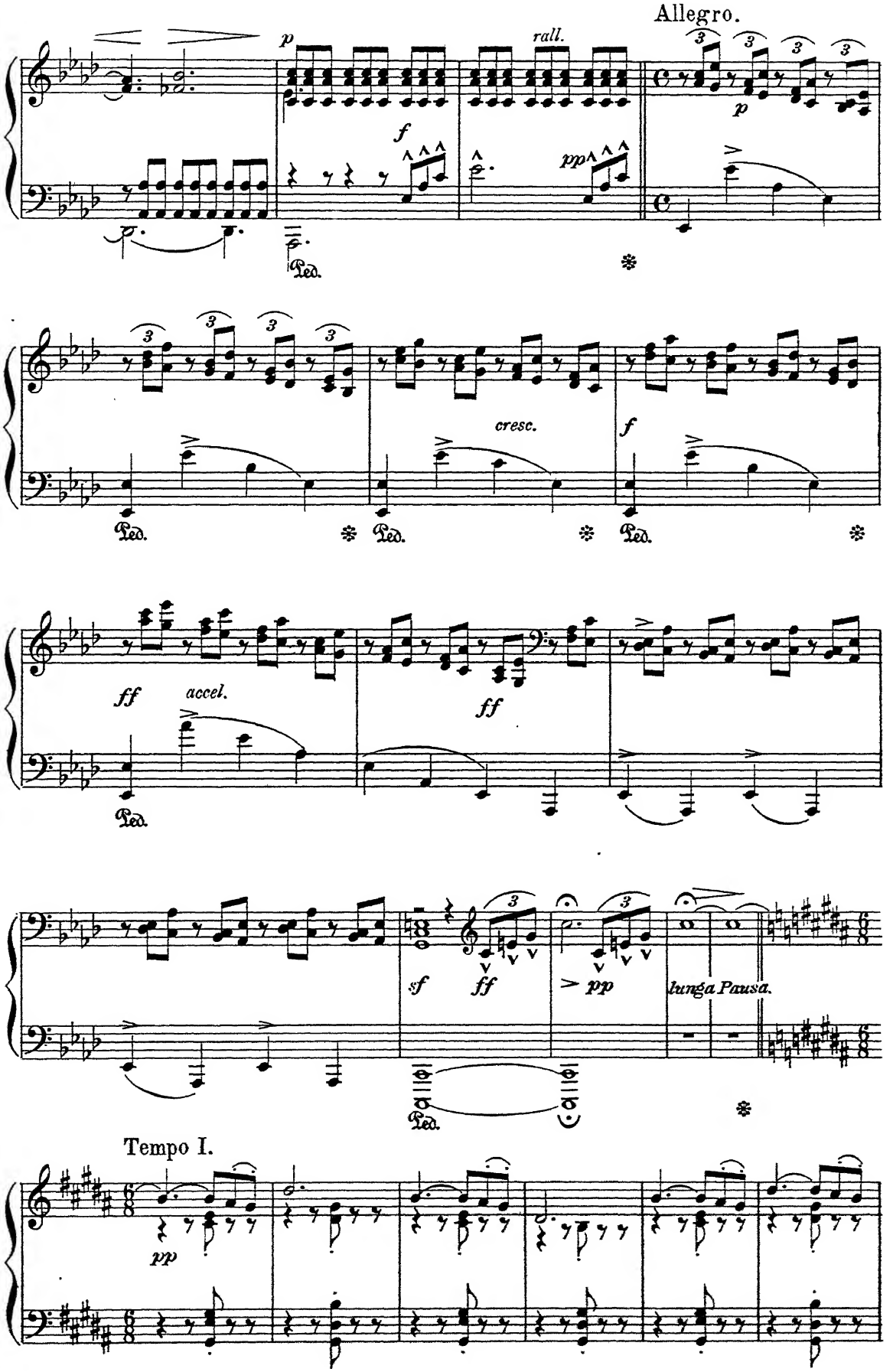


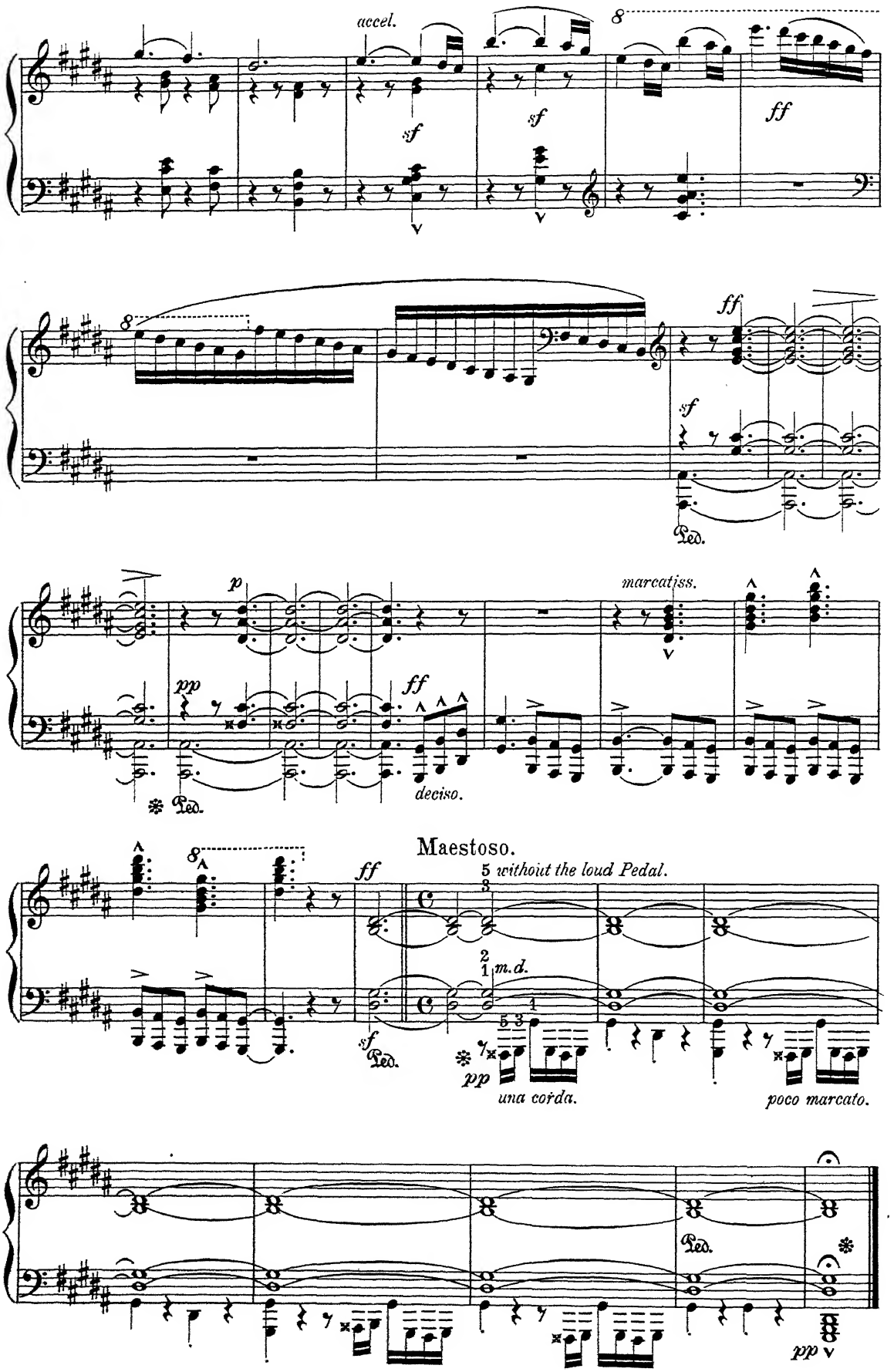
Copyright 1894 by J. B. Millet Company.


mf
marcato.
f
pp
rall.
agitato.
p
mf
p


rall.
p
Tranquillo.
pp
pp
f
pp
Ped.
cantando.
Ped.
Ped.
Ped.

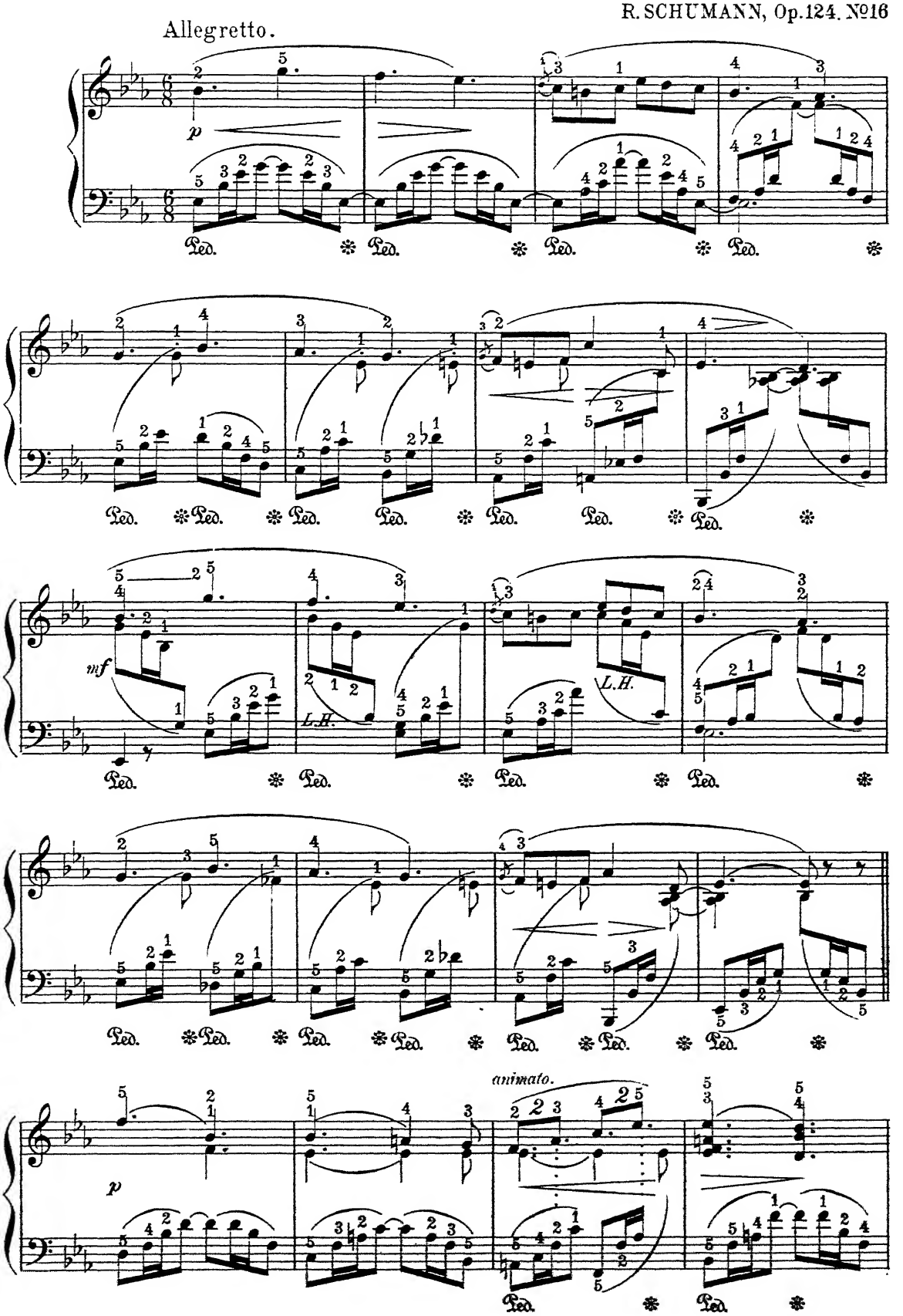

pp
pp
ppp
Ped.
p
poco marcato.

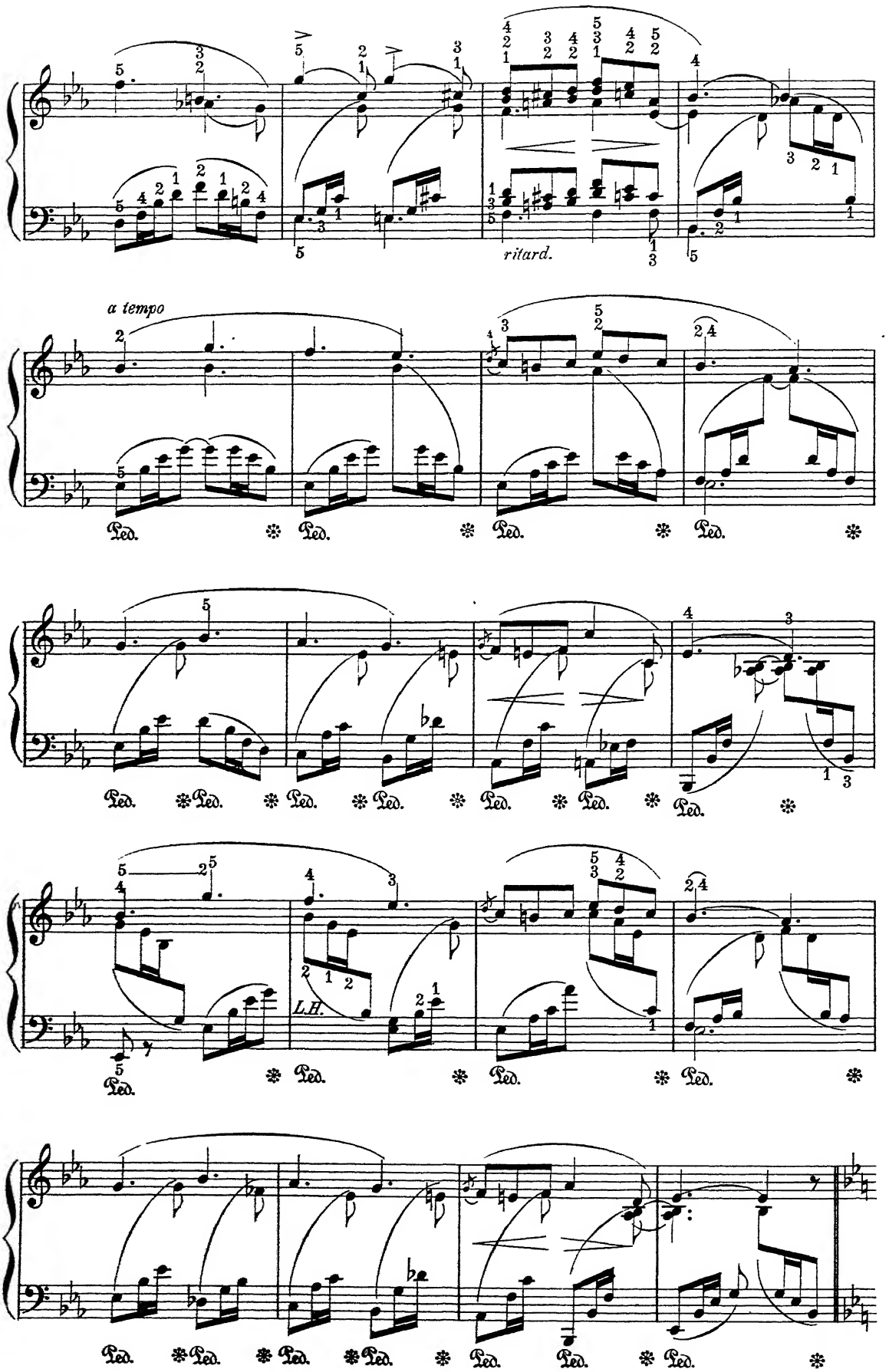

Allegro.
p
rall.
f
pp
p
Ped.
cresc.
f
ff
accel.
ff
sf
ff
pp
lunga Pausa.
Tempo I.
pp

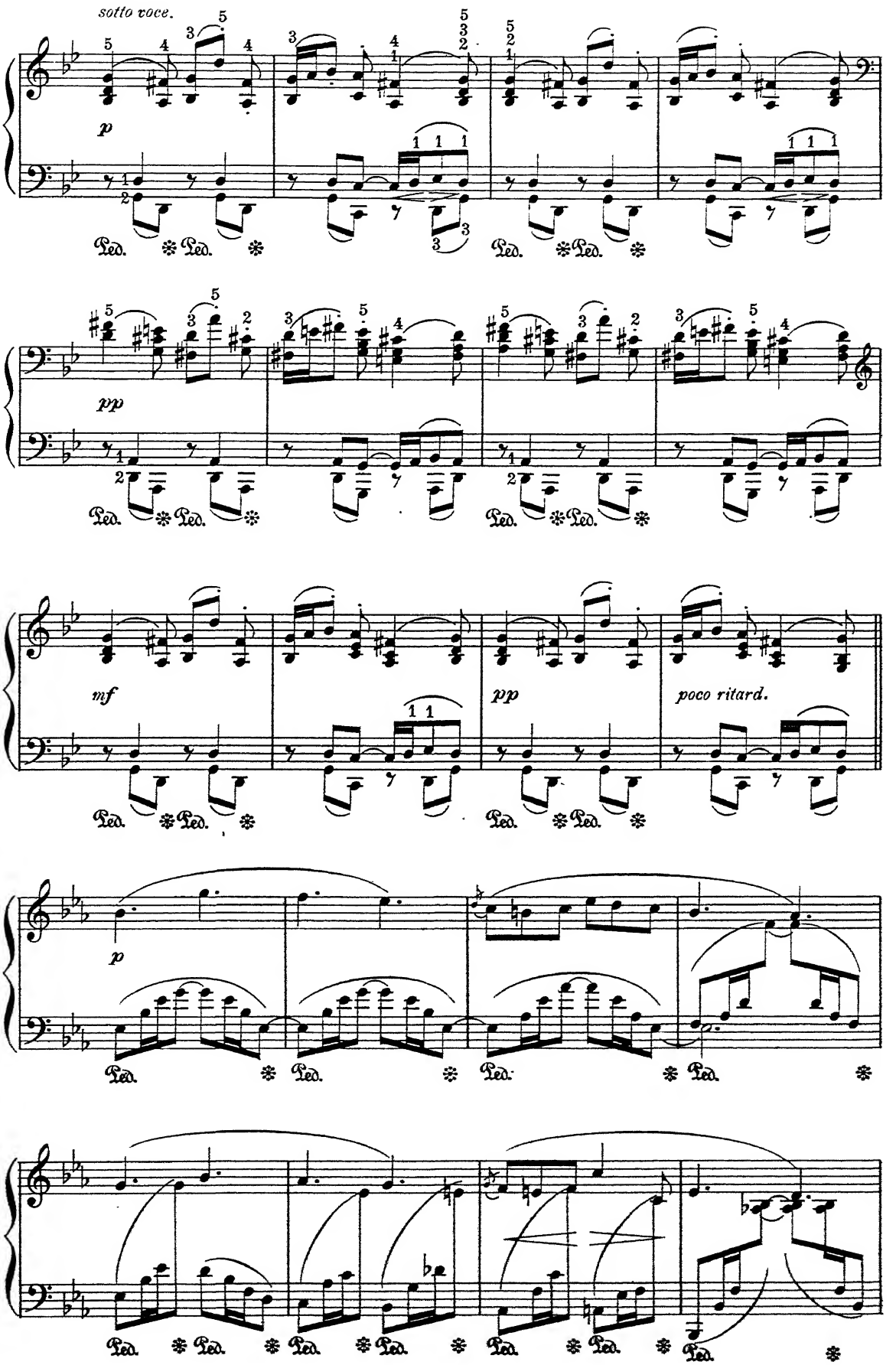

accel.
sf
sf
8
ff
8
ff
sf
Ped.
p
pp
ff
deciso.
Ped.
marcatiss.
Maestoso.
8
ff
5 without the loud Pedal.
3
2
1 m.d.
sf
Ped.
pp
una corda.
poco marcato.
Ped.
pp

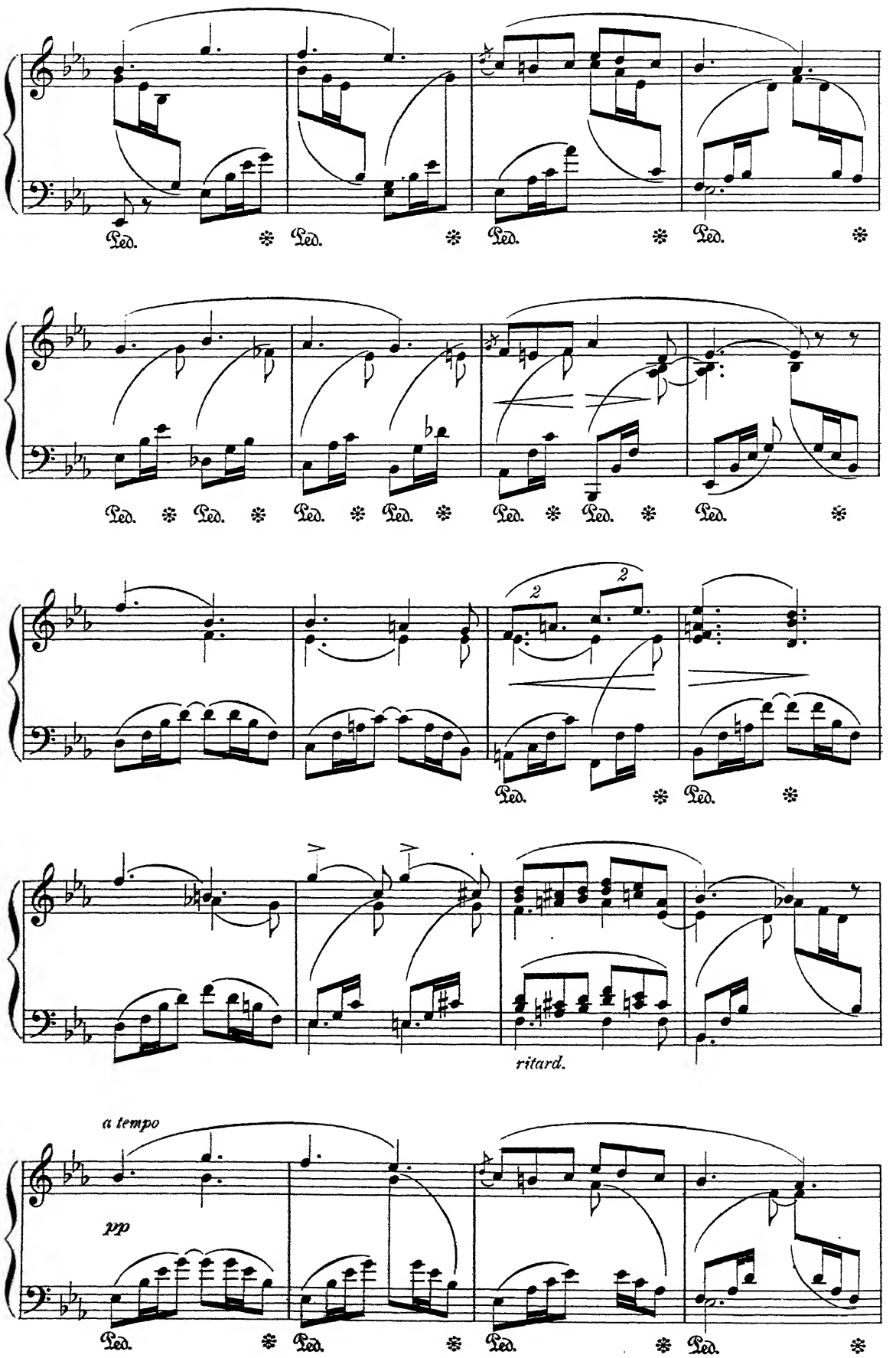
Slumber Song.

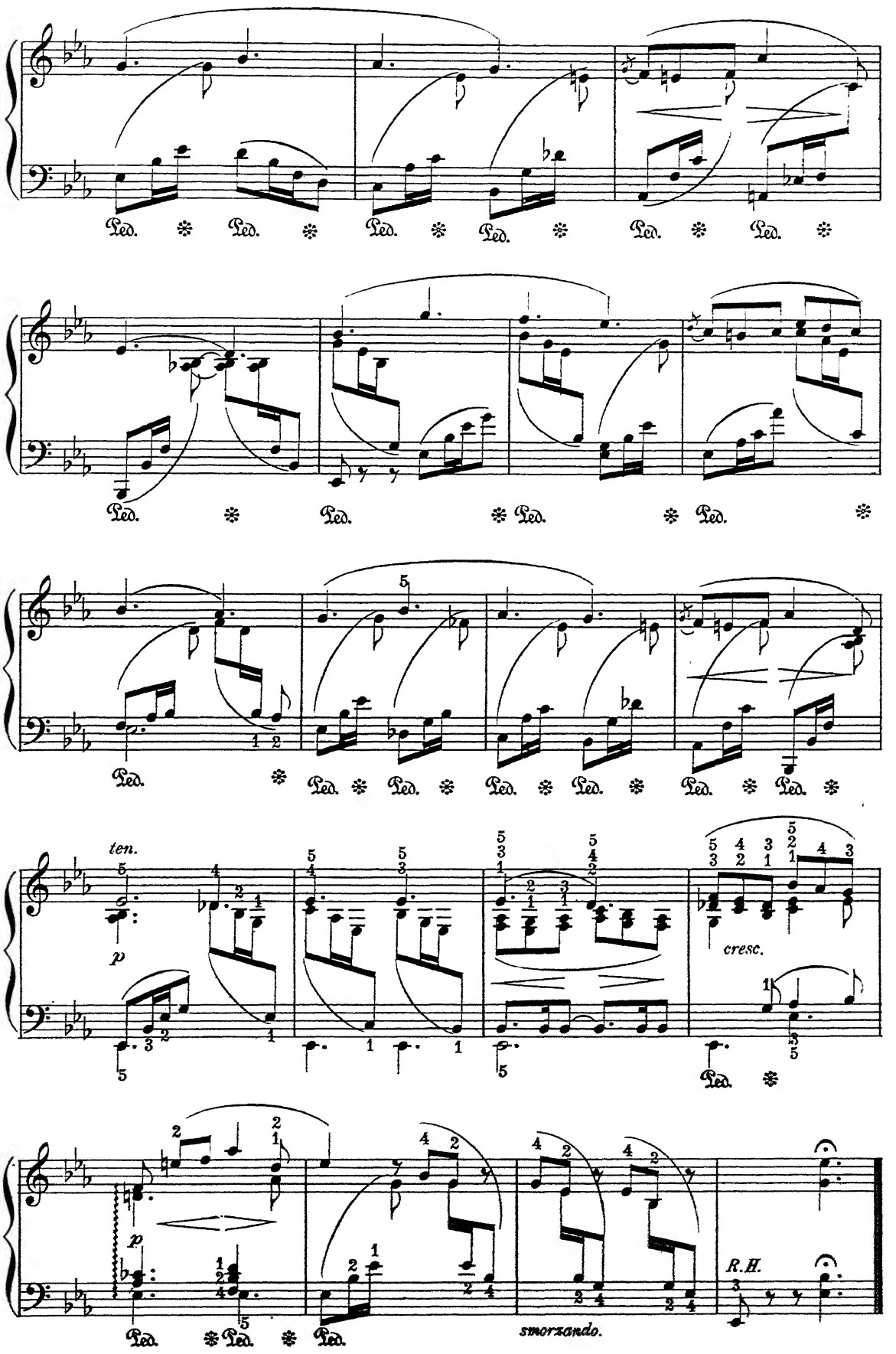
R. SCHUMANN, Op. 124. №16




ritard.
a tempo
Ped.
L.H.


sotto voce.
p
Ped.
pp
mf
pp
poco ritard.
p

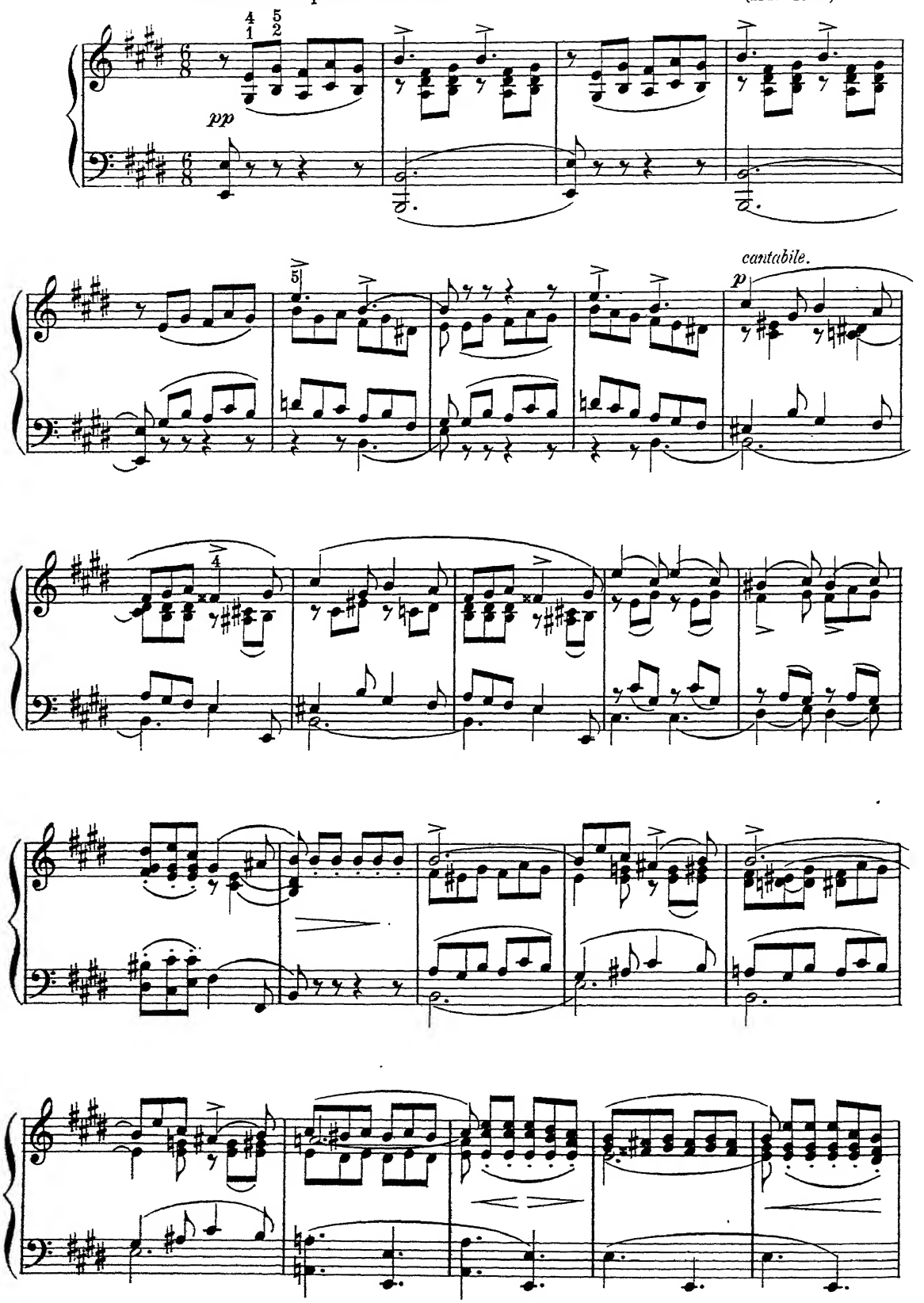

Ped.
2
2
ritard.
a tempo
pp

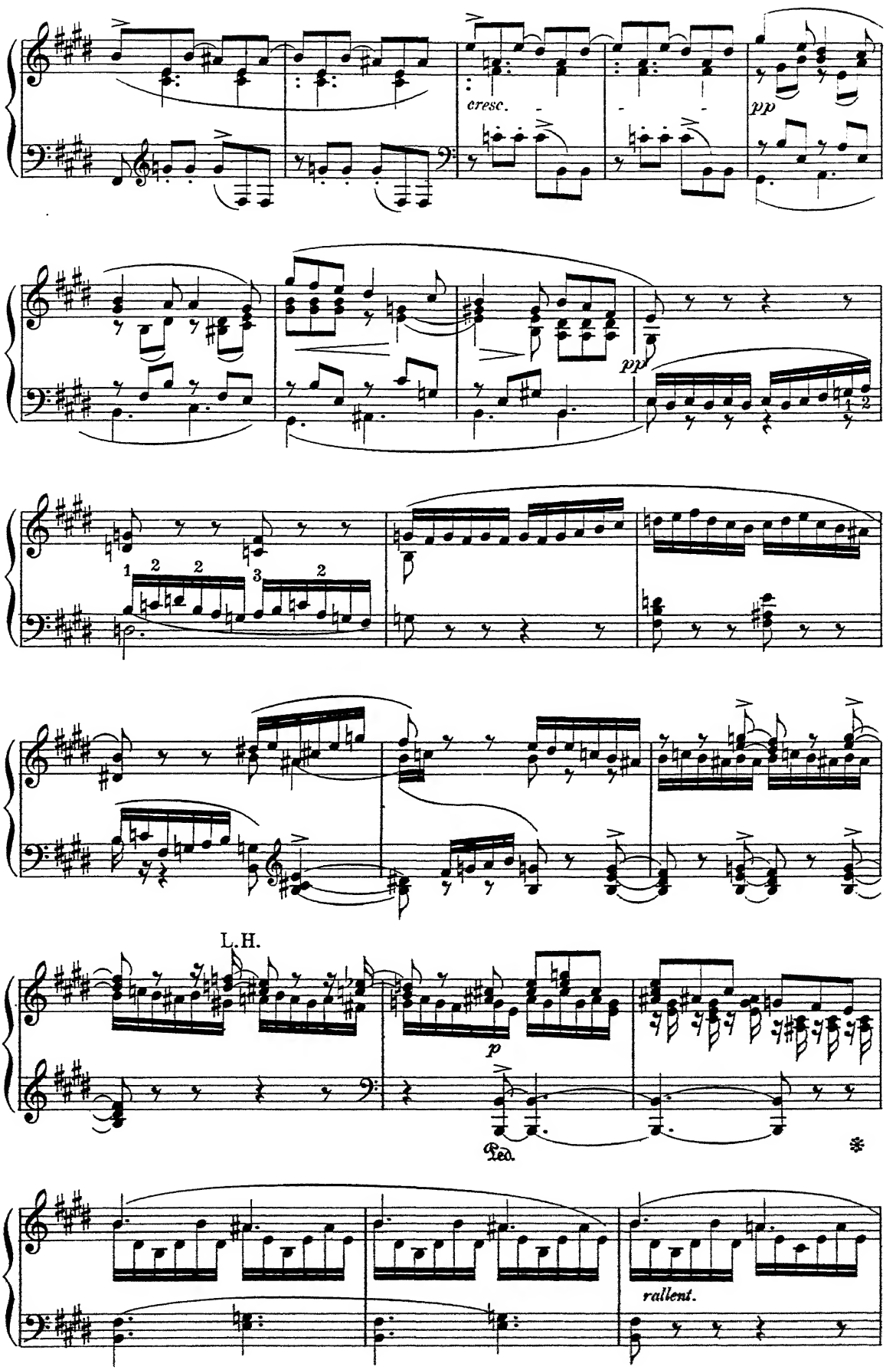

Ped.
ten.
p
cresc.
p
R.H.
smorzando.

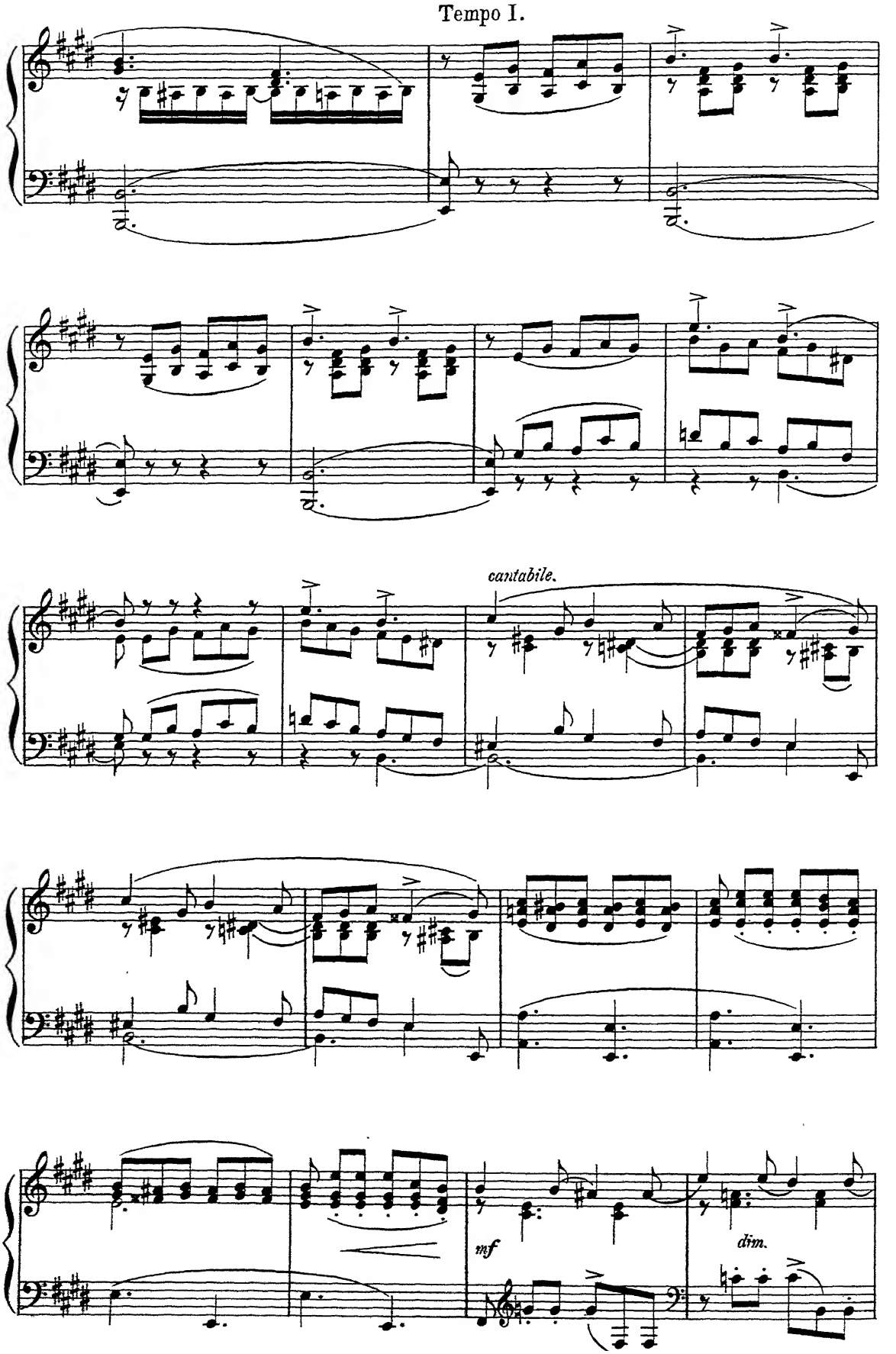
The Lake.

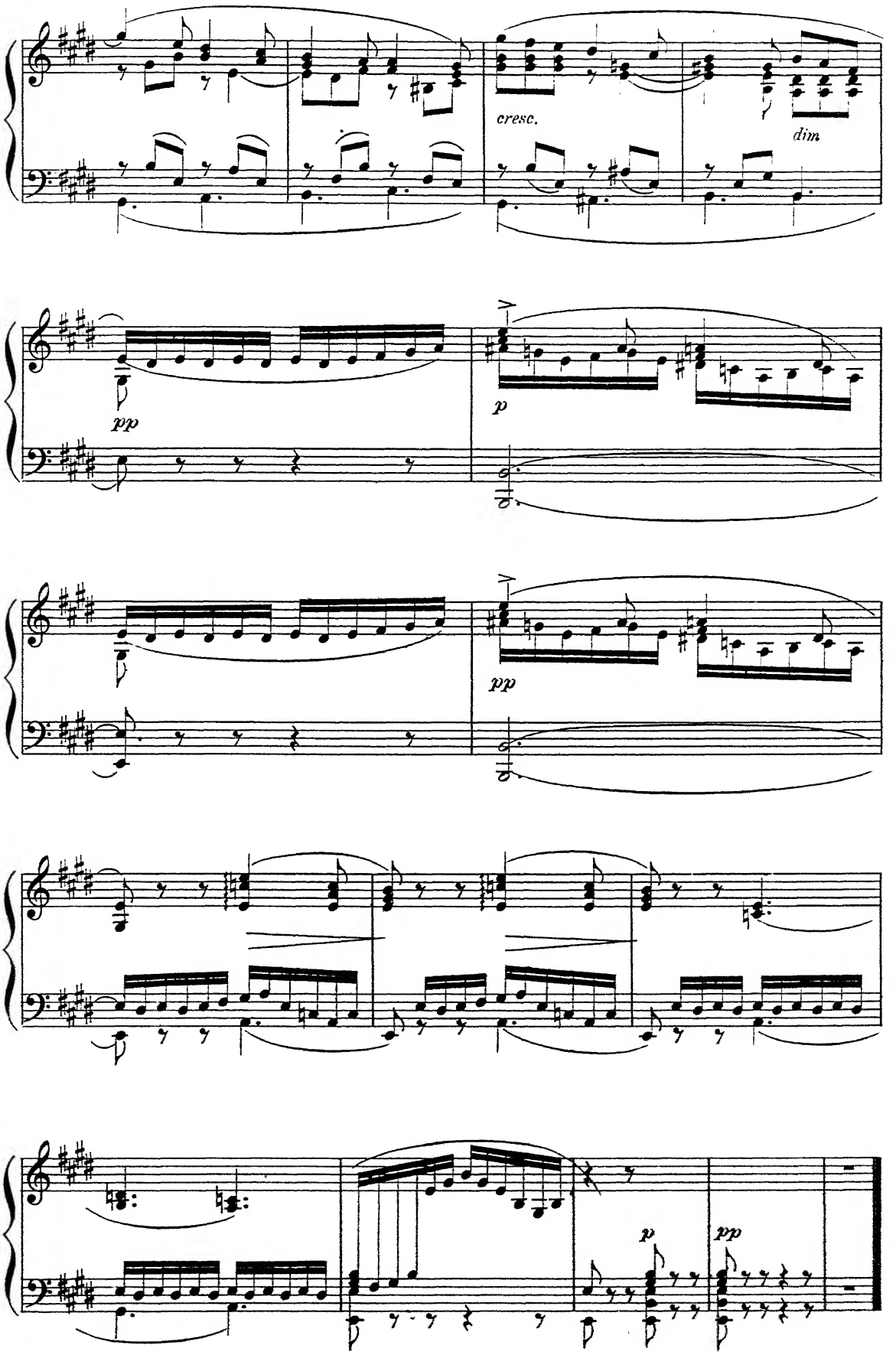
W. S. BENNETT, Op. 10.
(1816-1875)

Andante tranquillo. (♪=126)



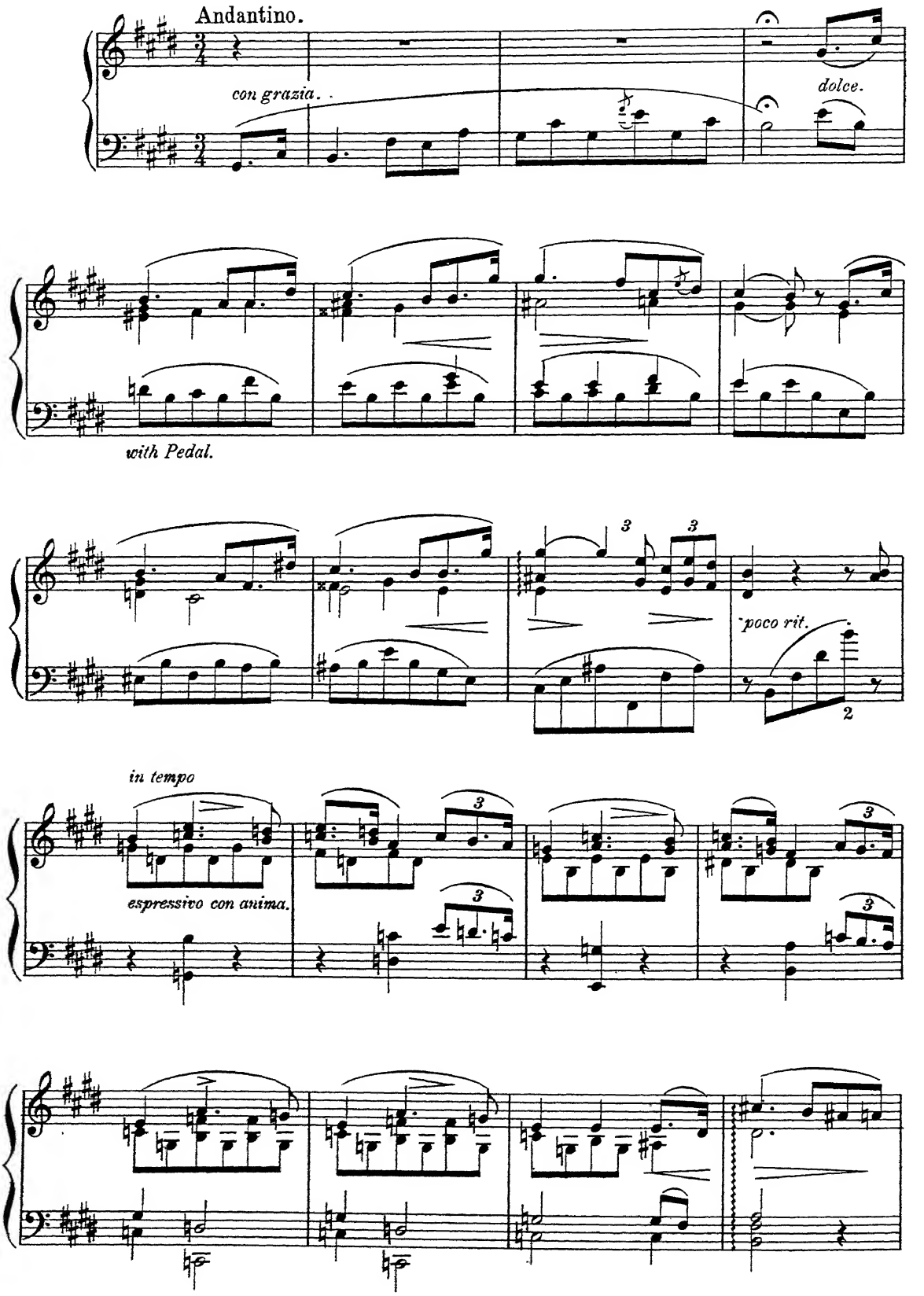

cresc.
pp
pp
L.H.
p
Ped.
*
rallent.

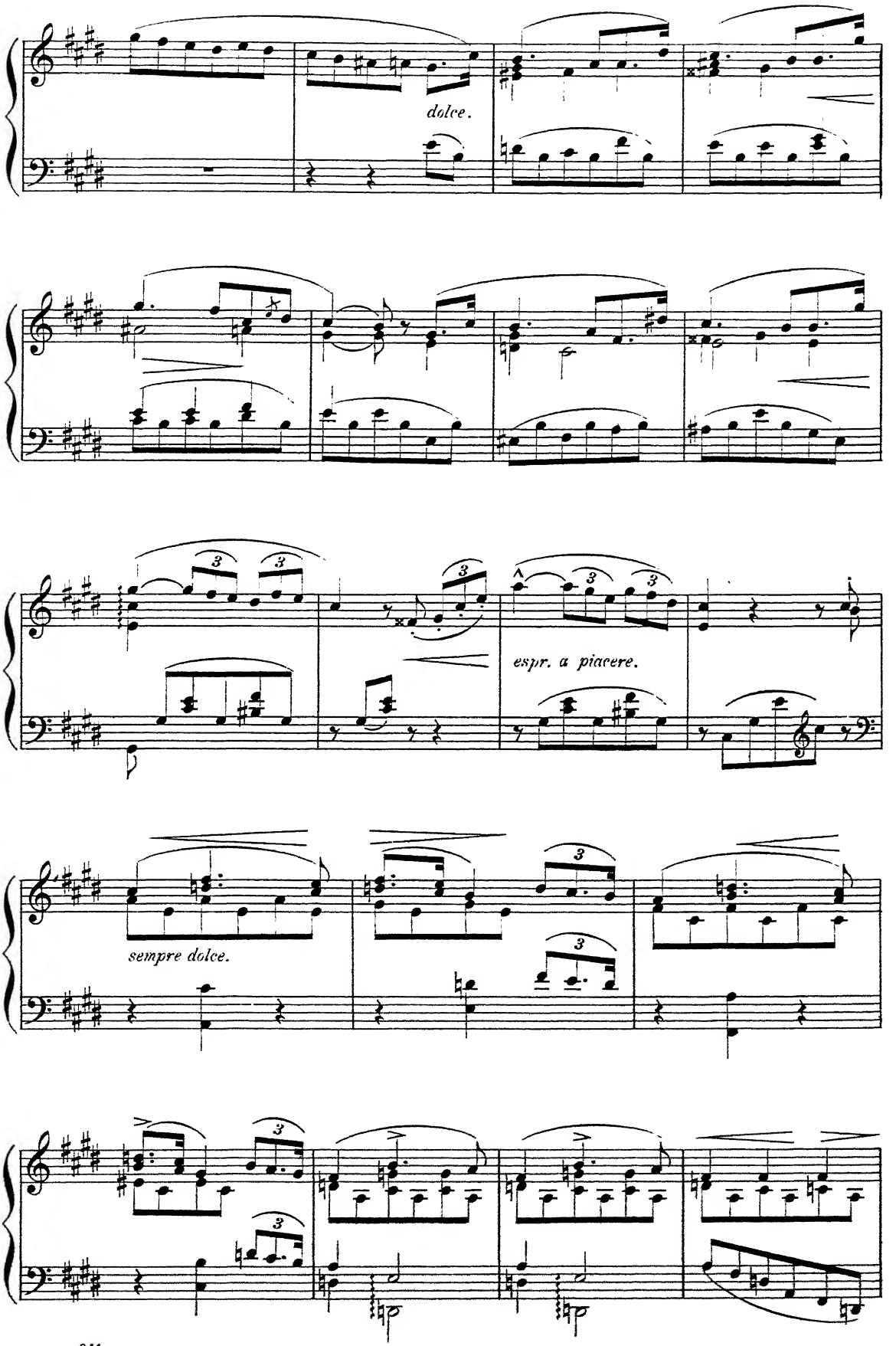

Tempo I.
cantabile.
mf
dim.

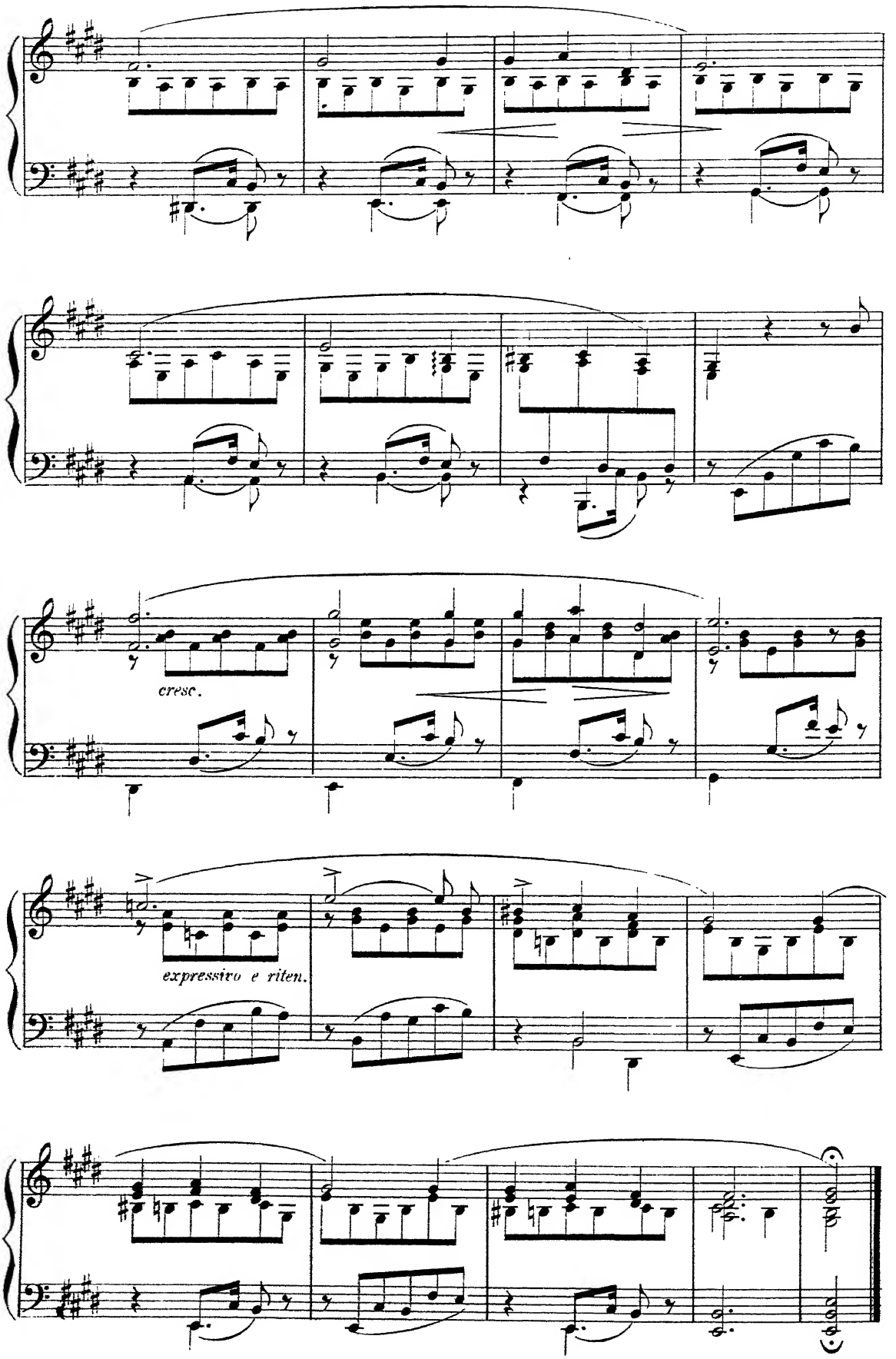

cresc.
dim
pp
p
pp
p
pp

Consolation.

FRANZ LISZT.



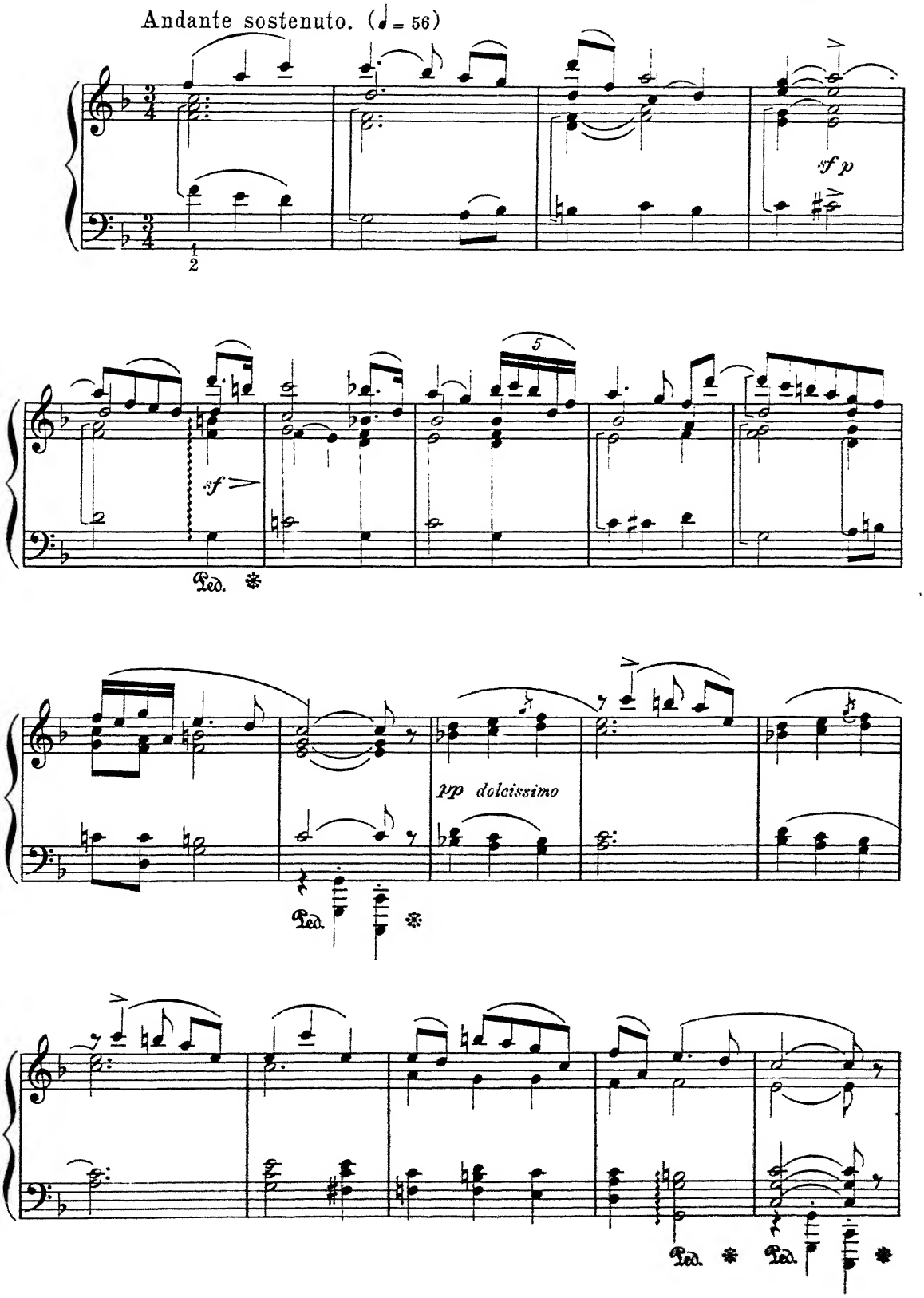

dolce.
espr. a piacere.
sempre dolce.

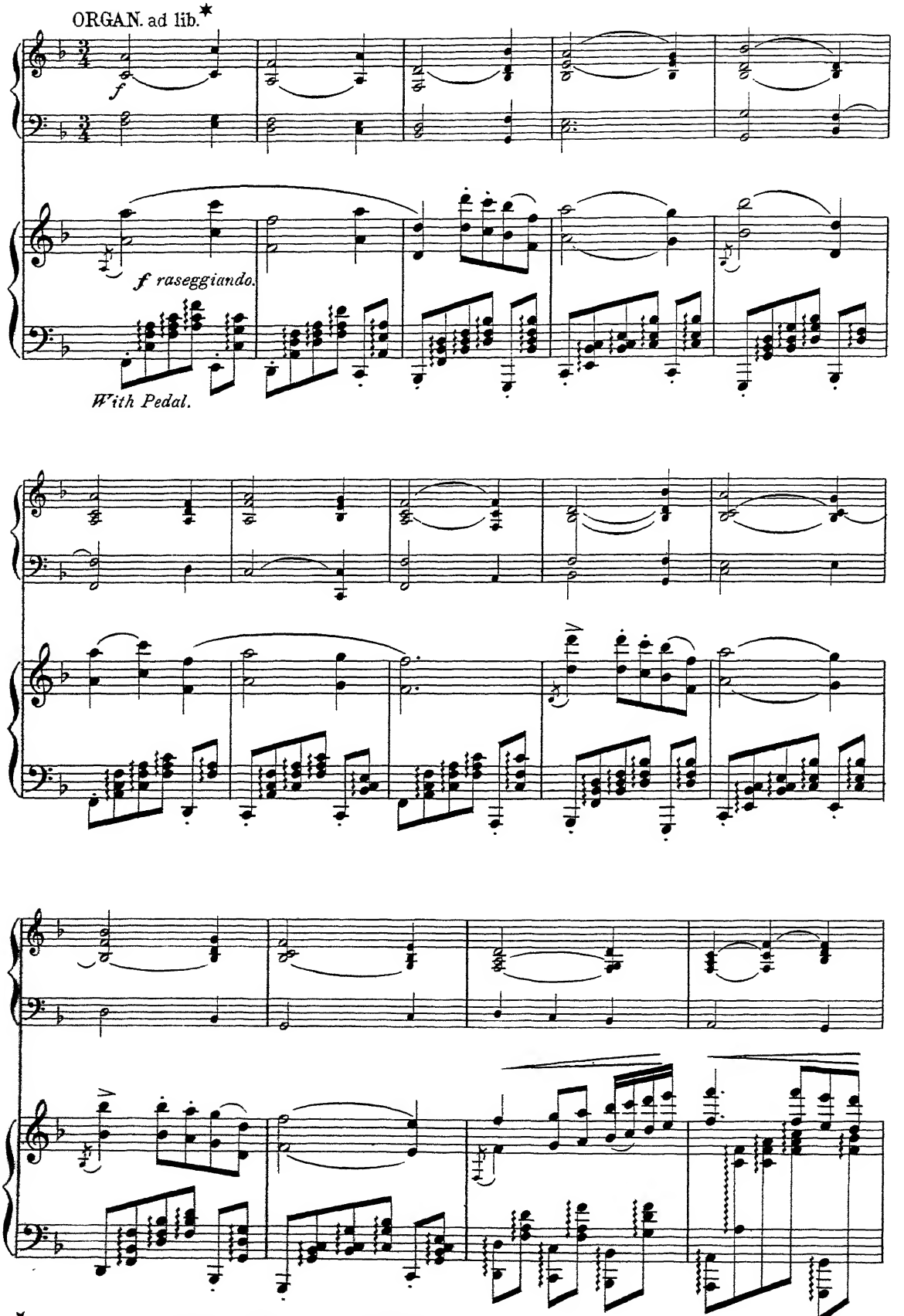

cresc.
expressivo e riten.

Intermezzo.

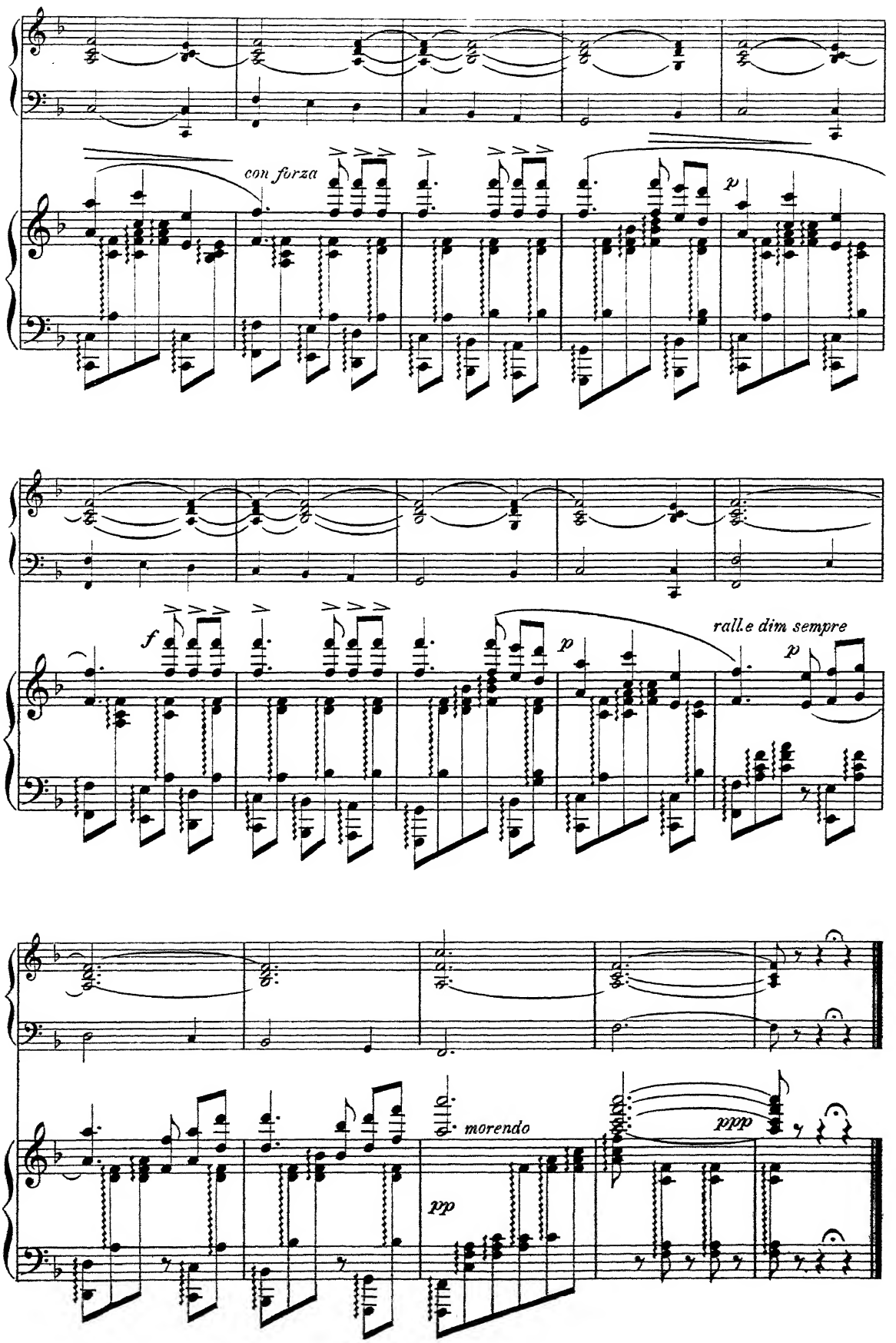
CAVALLERIA RUSTICANA.

PIETRO MASCAGNI.





* *The Organ is very effective here, but can be omitted, as the Piano part is complete in itself.*

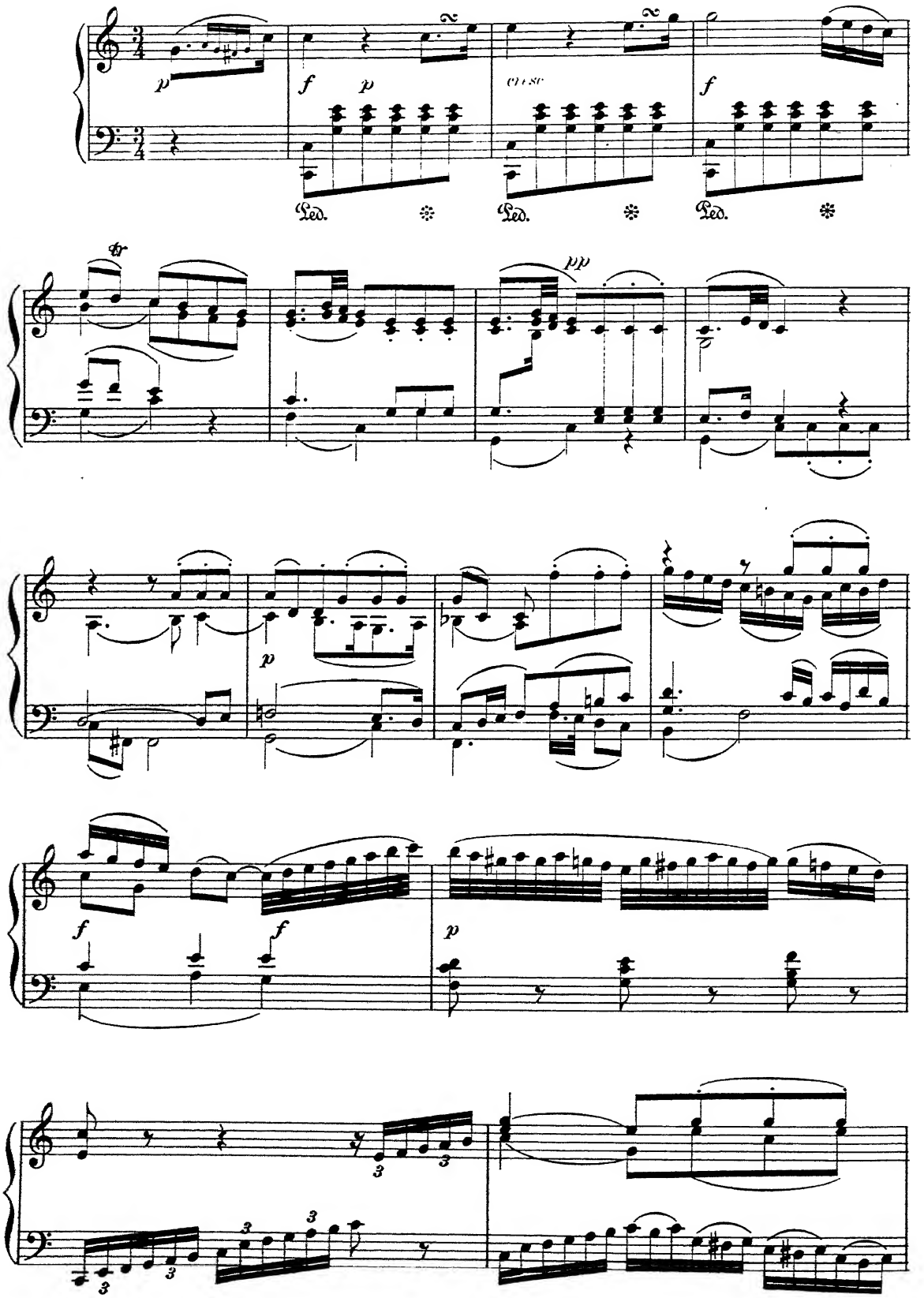

con forza
p
f
p
rall.e dim sempre
p
morendo
pp
ppp

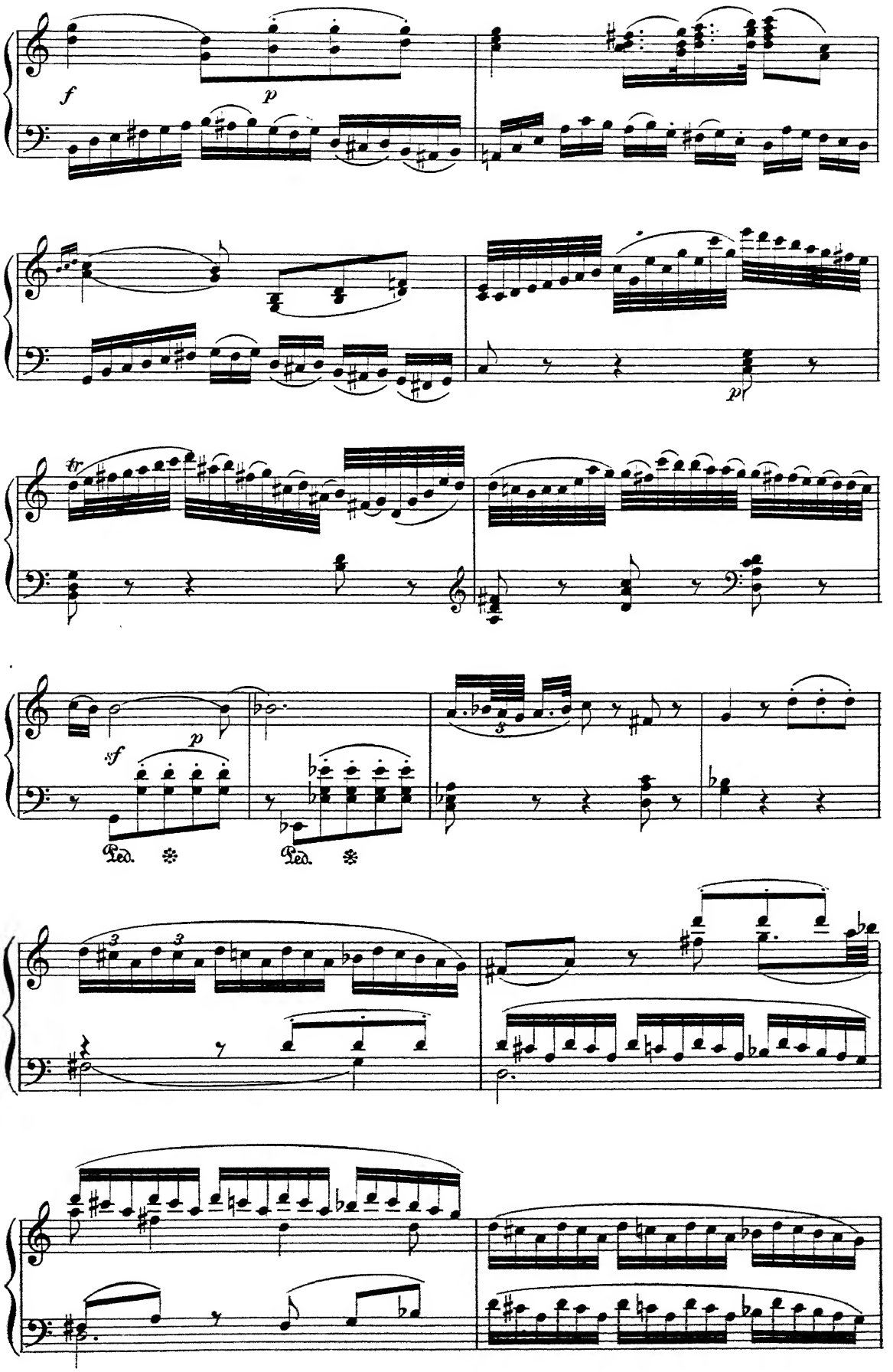
Andante Cantabile

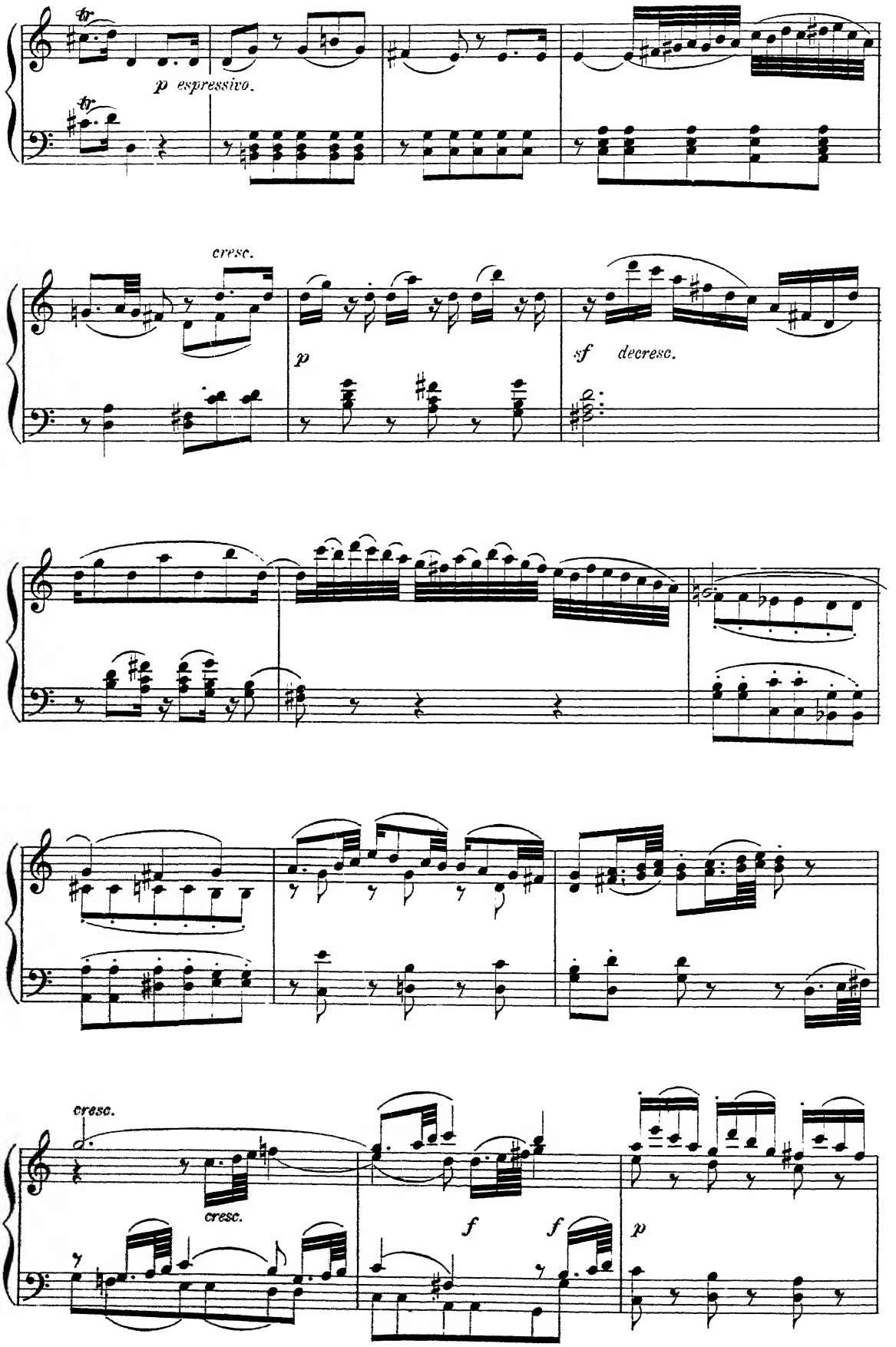
FROM

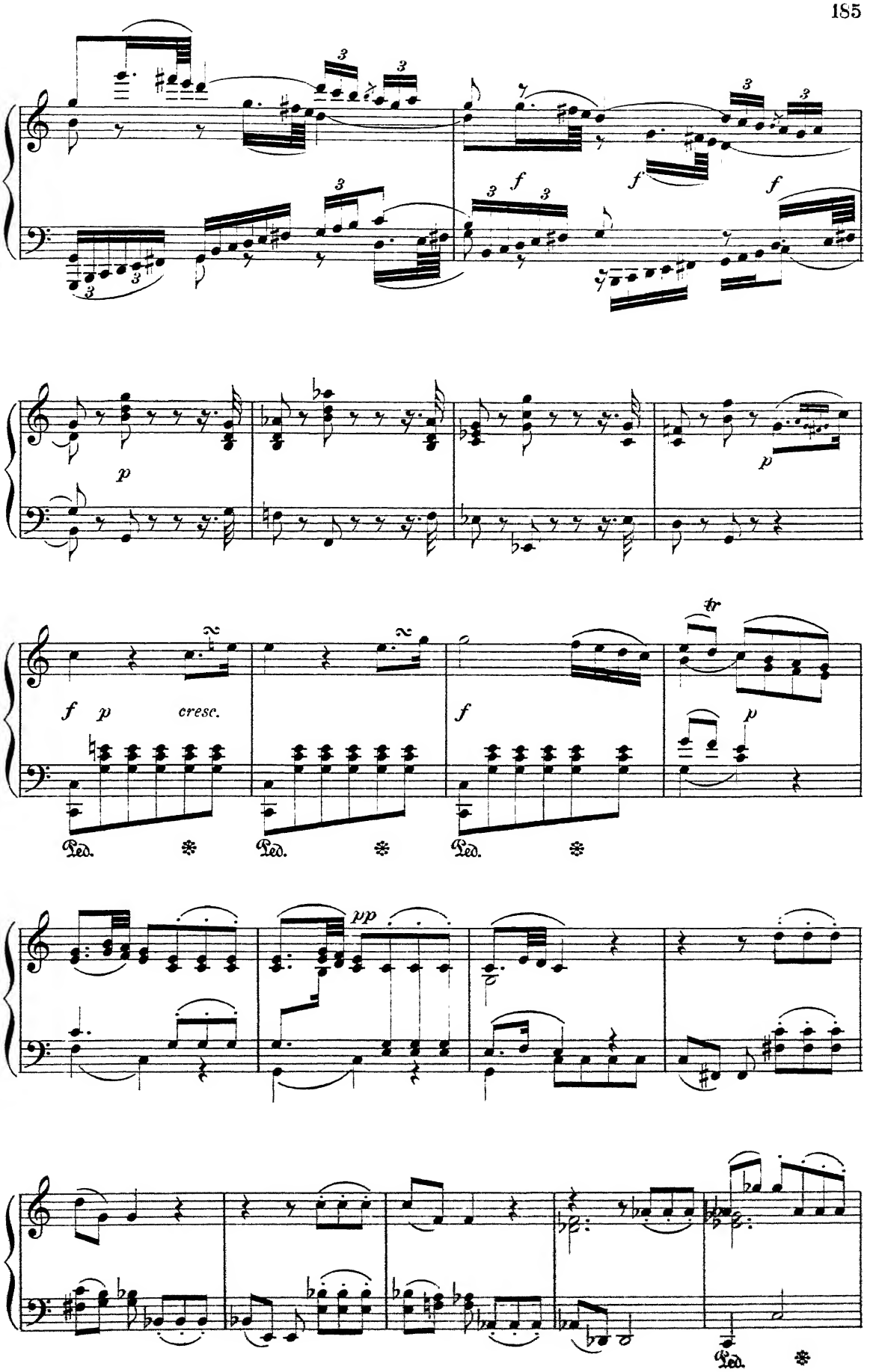
THE STRING QUARTETT in G.

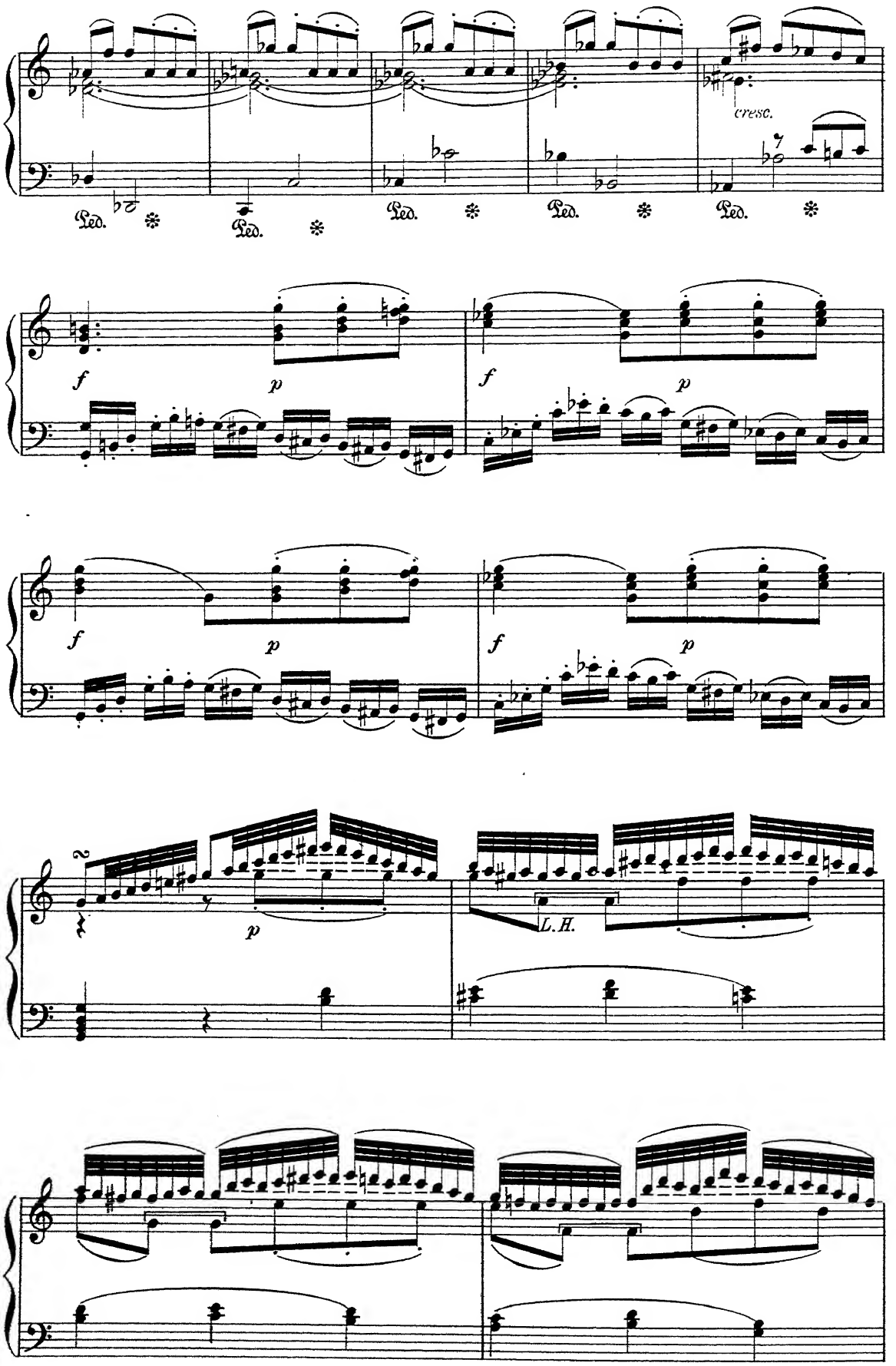
W. A. MOZART.

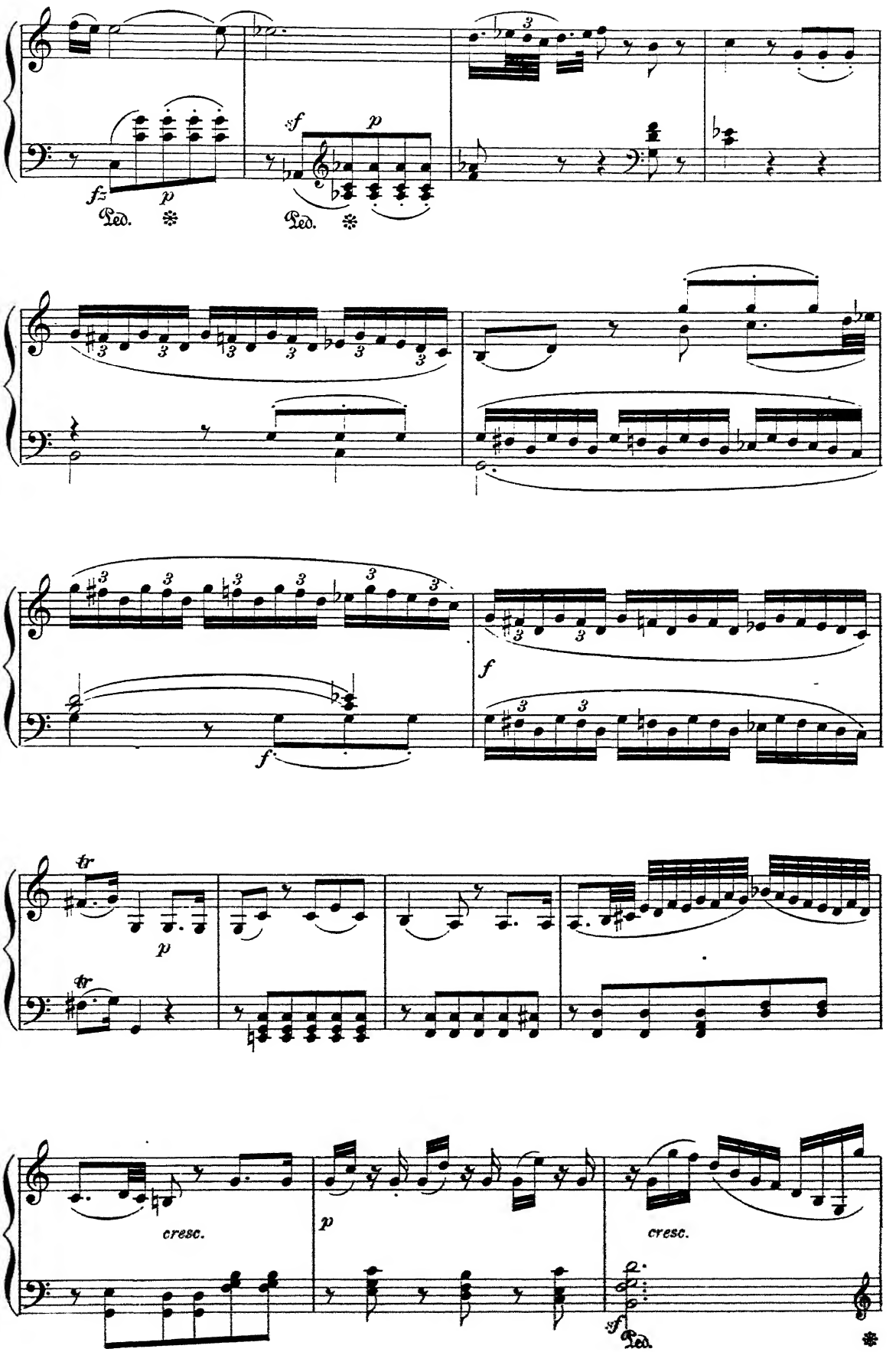


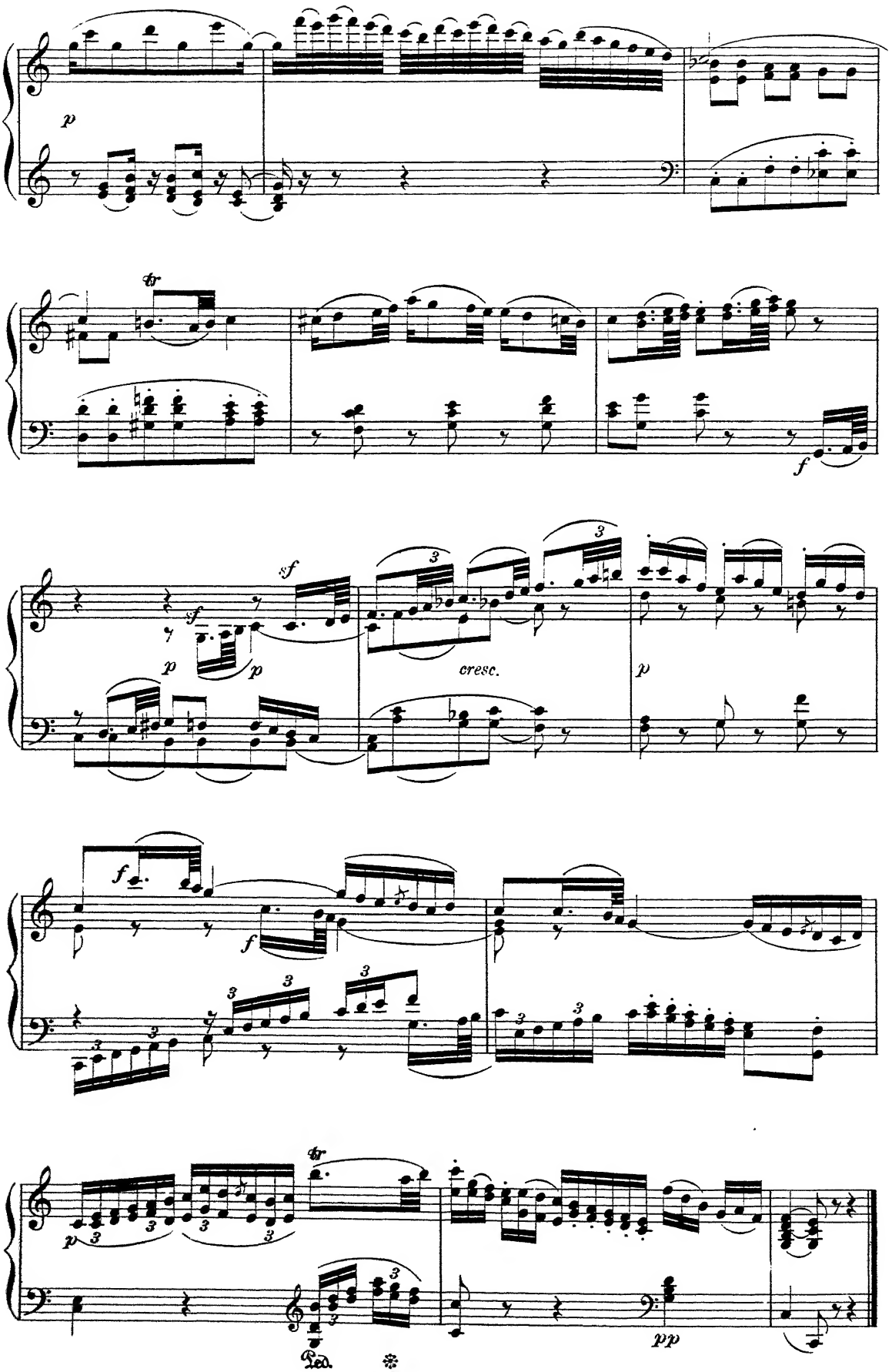

f
p
p
tr
sf
p
Ped.
Ped.


tr
p espressivo.
tr
cresc.
p
sf decresc.
cresc.
cresc.
f
f
p


f
p
cresc.
pp
Ped.

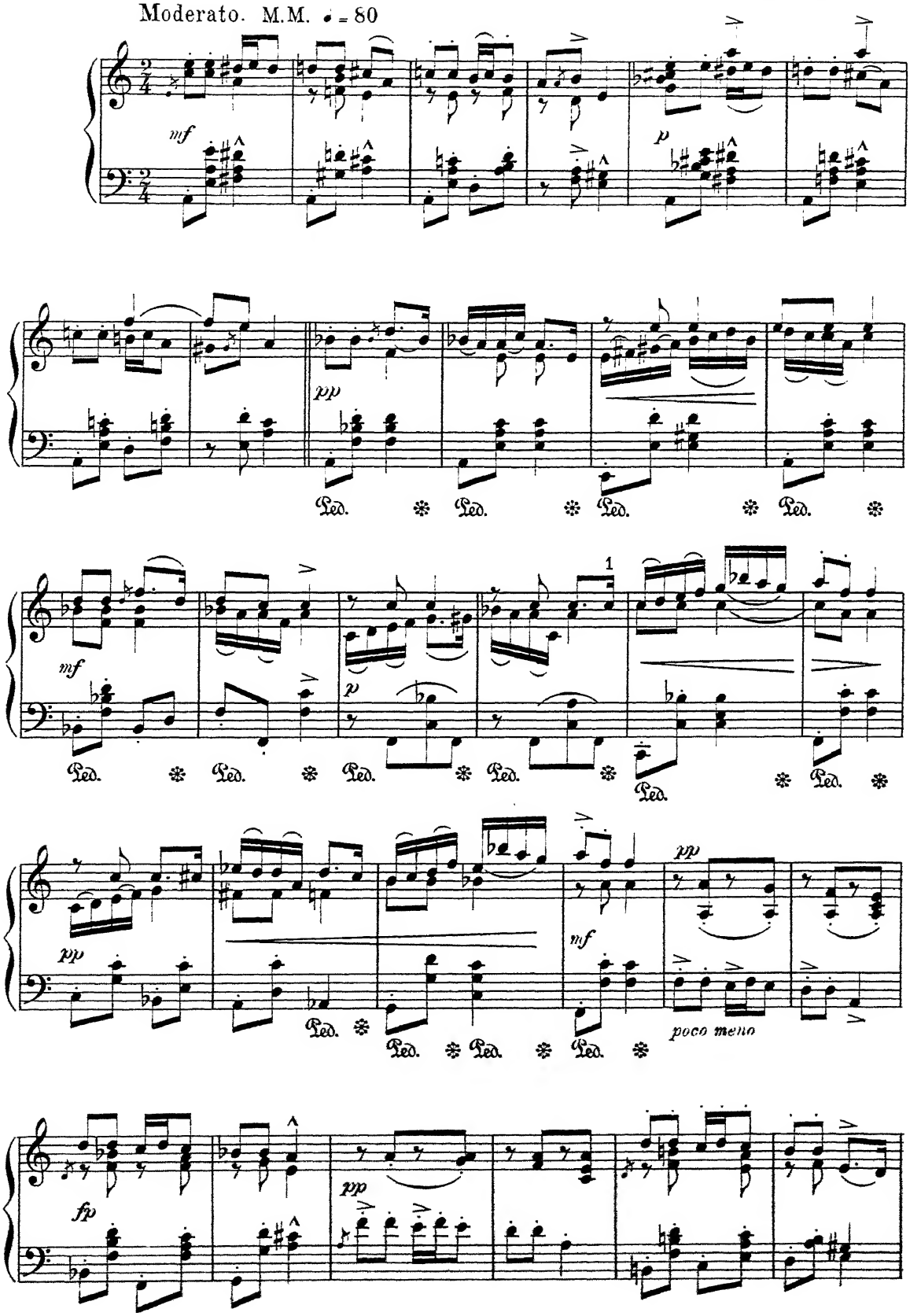

cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
f
p
f
p
f
p
f
p
p
L.H.

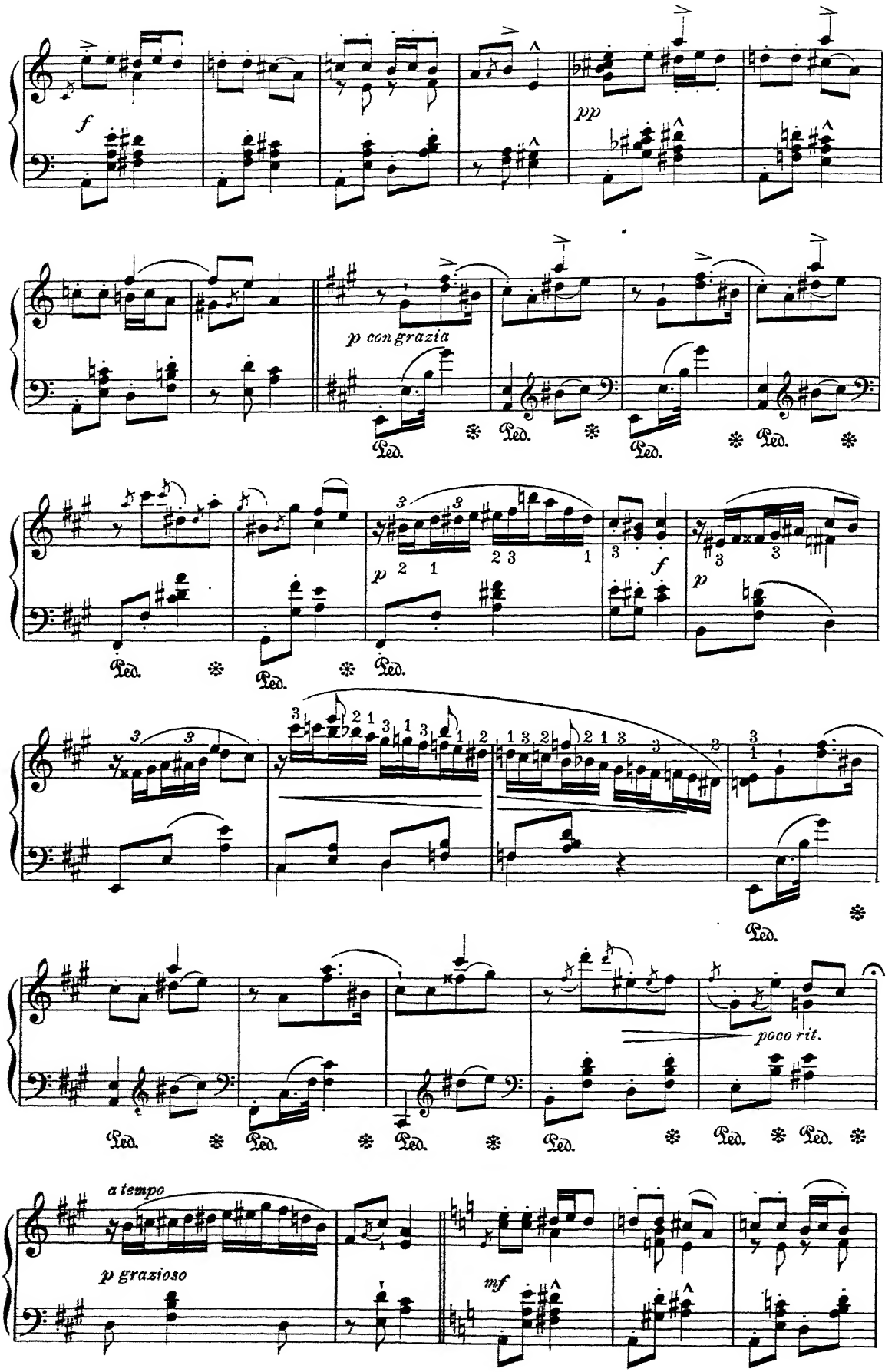

sf
p
fz
p
Ped.
Ped.
f
f
tr
tr
p
cresc.
p
cresc.
sf
Ped.

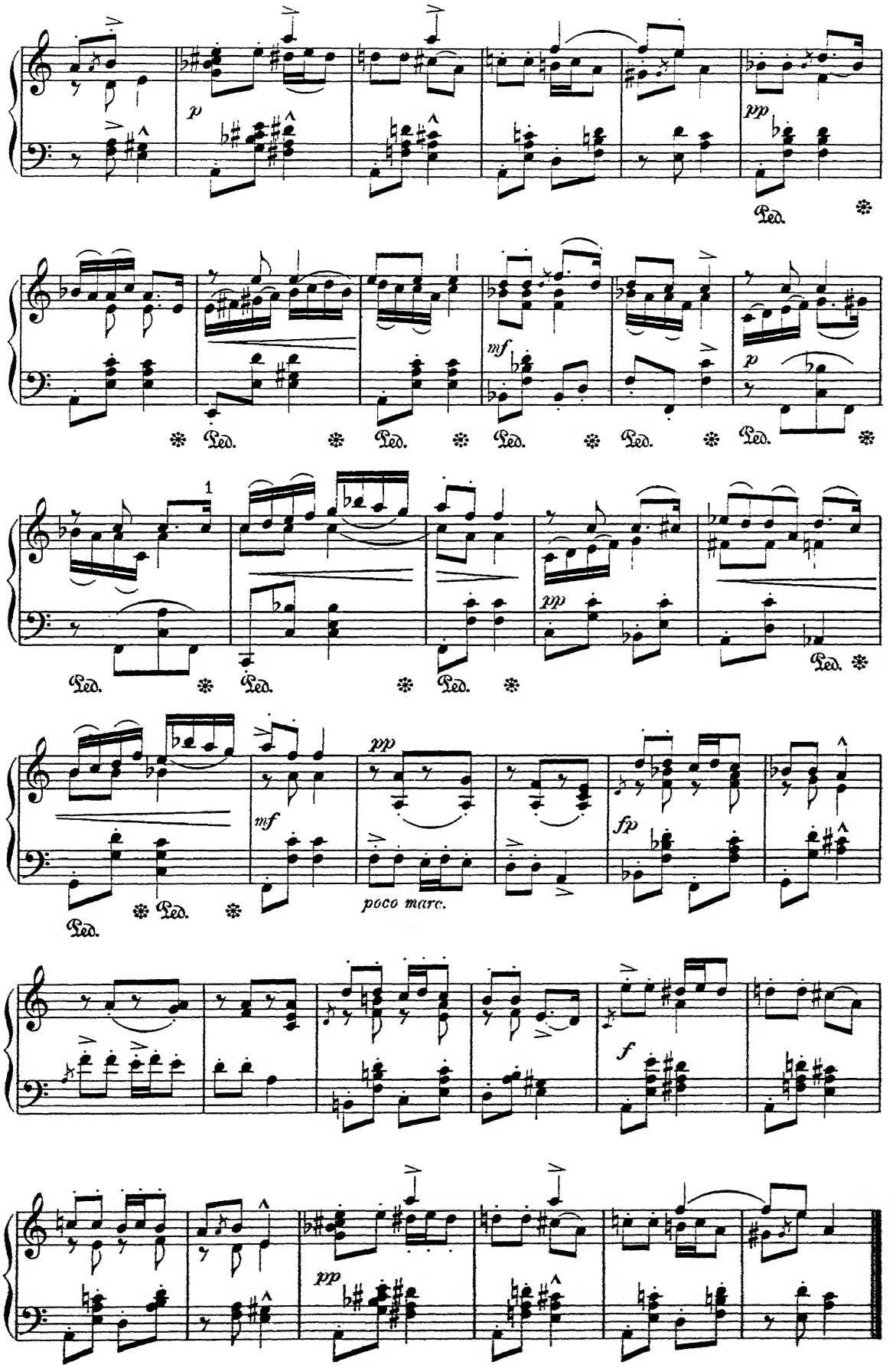

p
tr
f
sf
p
cresc.
f
tr
pp
Ped.

Polka.

C. REINECKE Op.57. № 4.




f
pp
p con grazia
Ped.
p
f
p
poco rit.
a tempo
p grazioso
mf


p
pp
Ped.
mf
1
poco marc.
fp
f

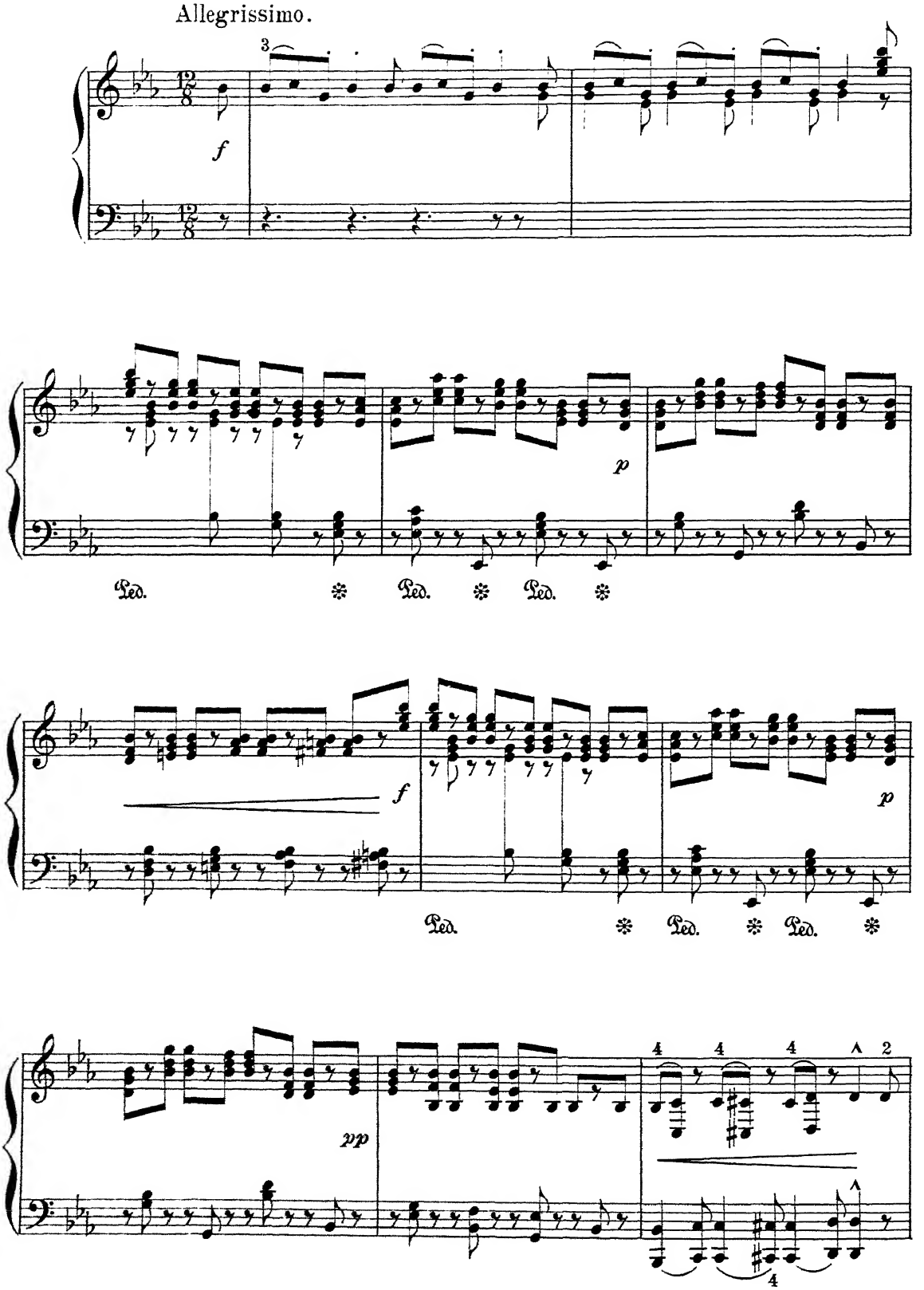
The Chase.

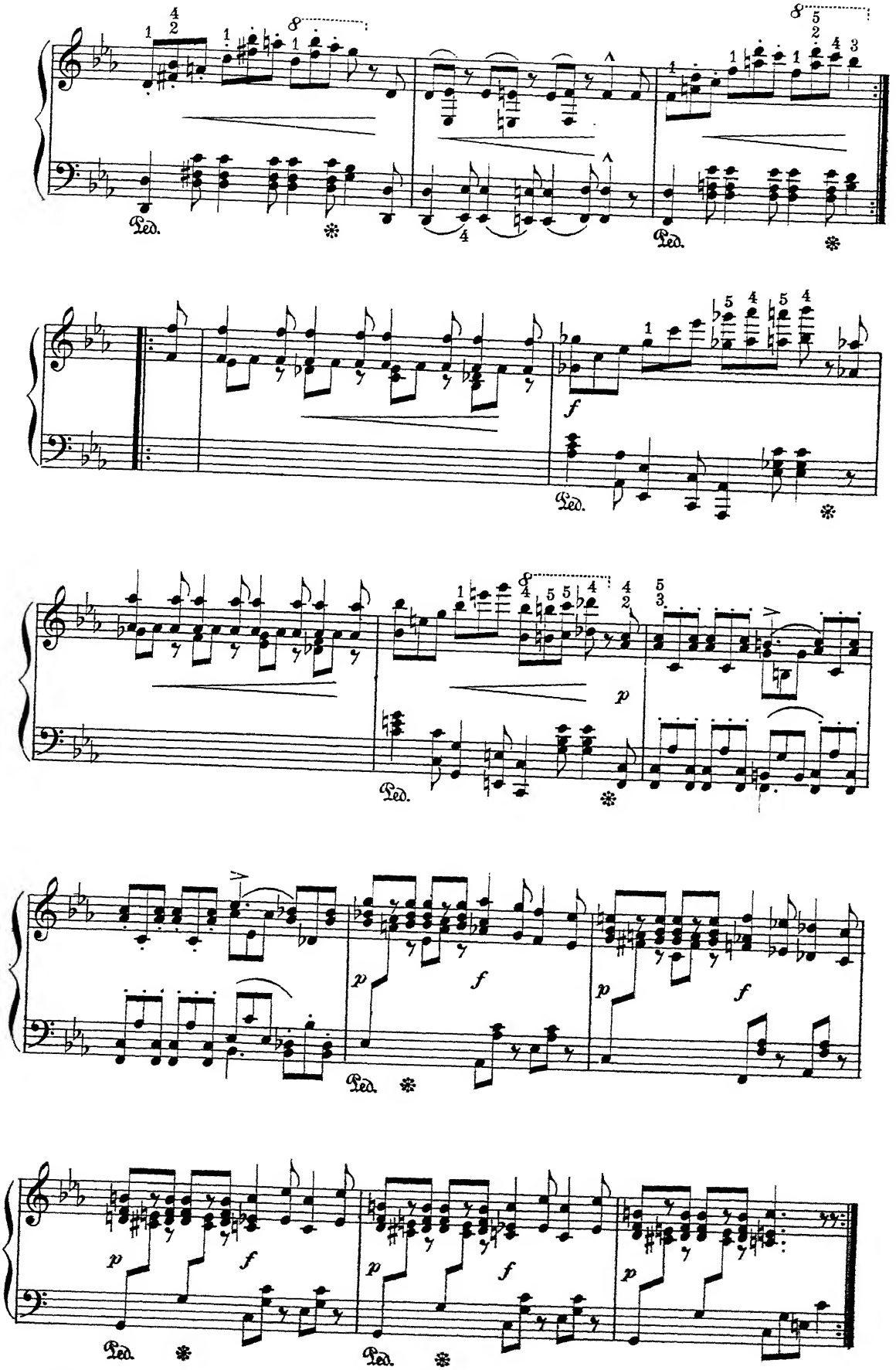
DIE JAGD.

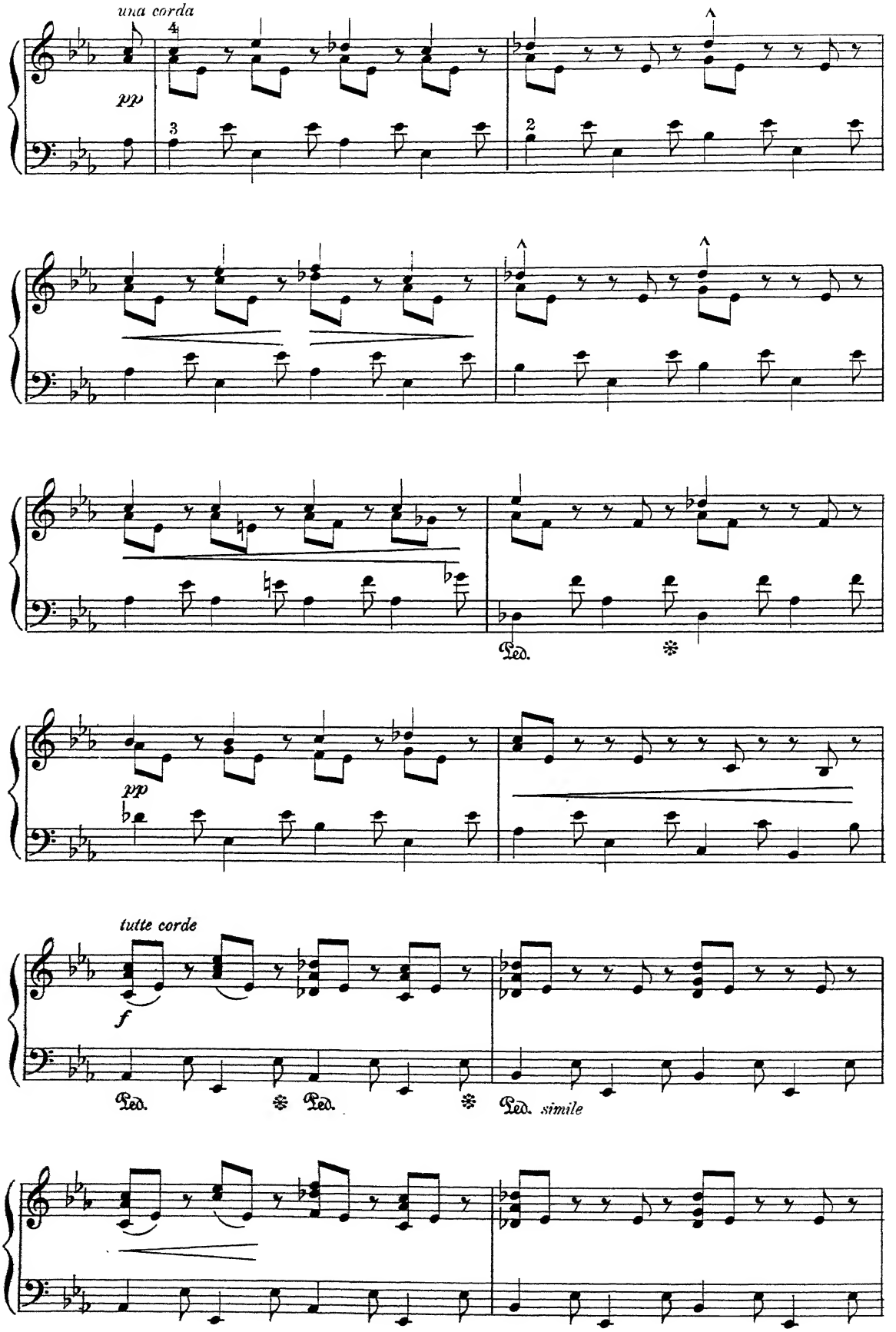
IMPROMPTU.

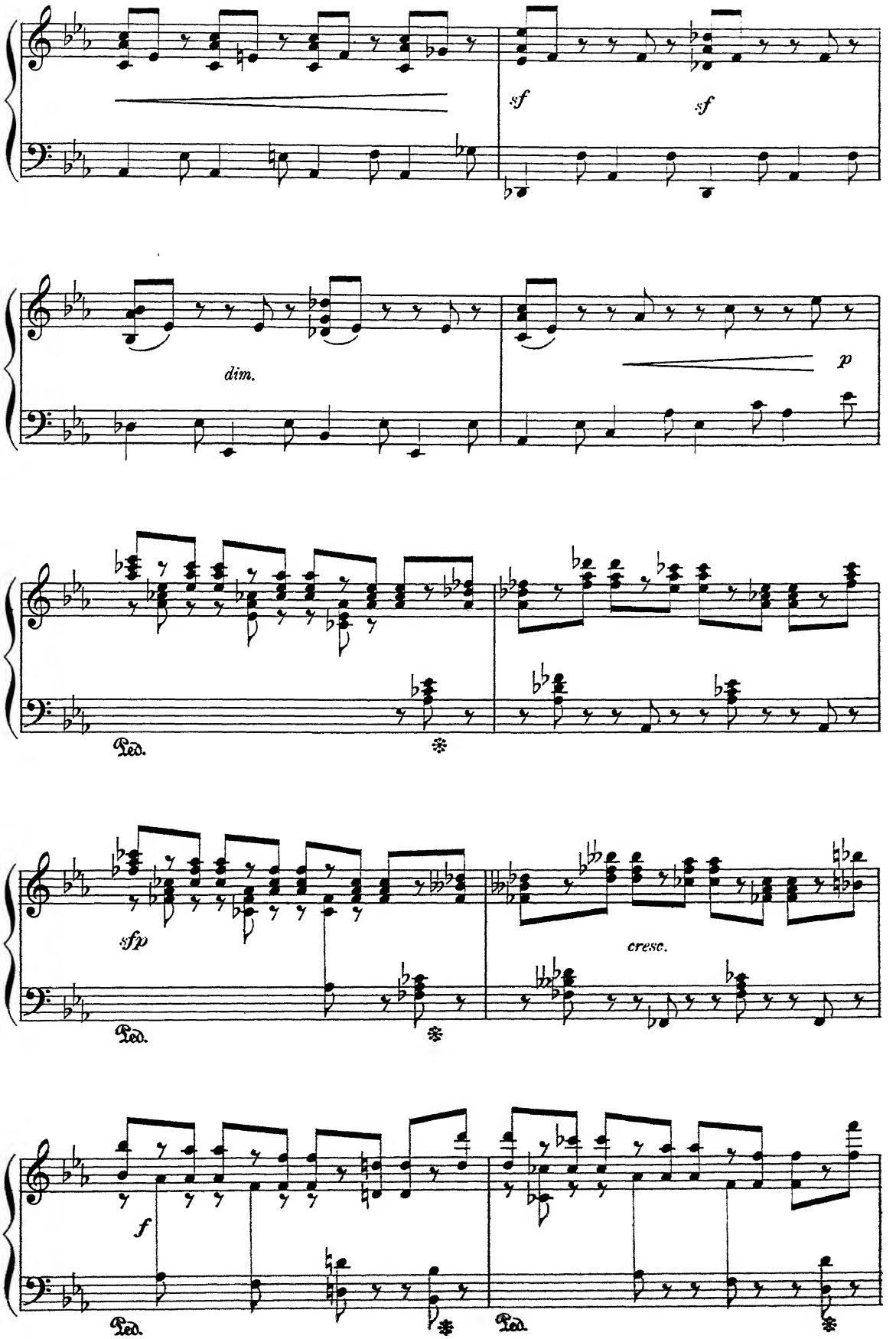
J. RHEINBERGER.

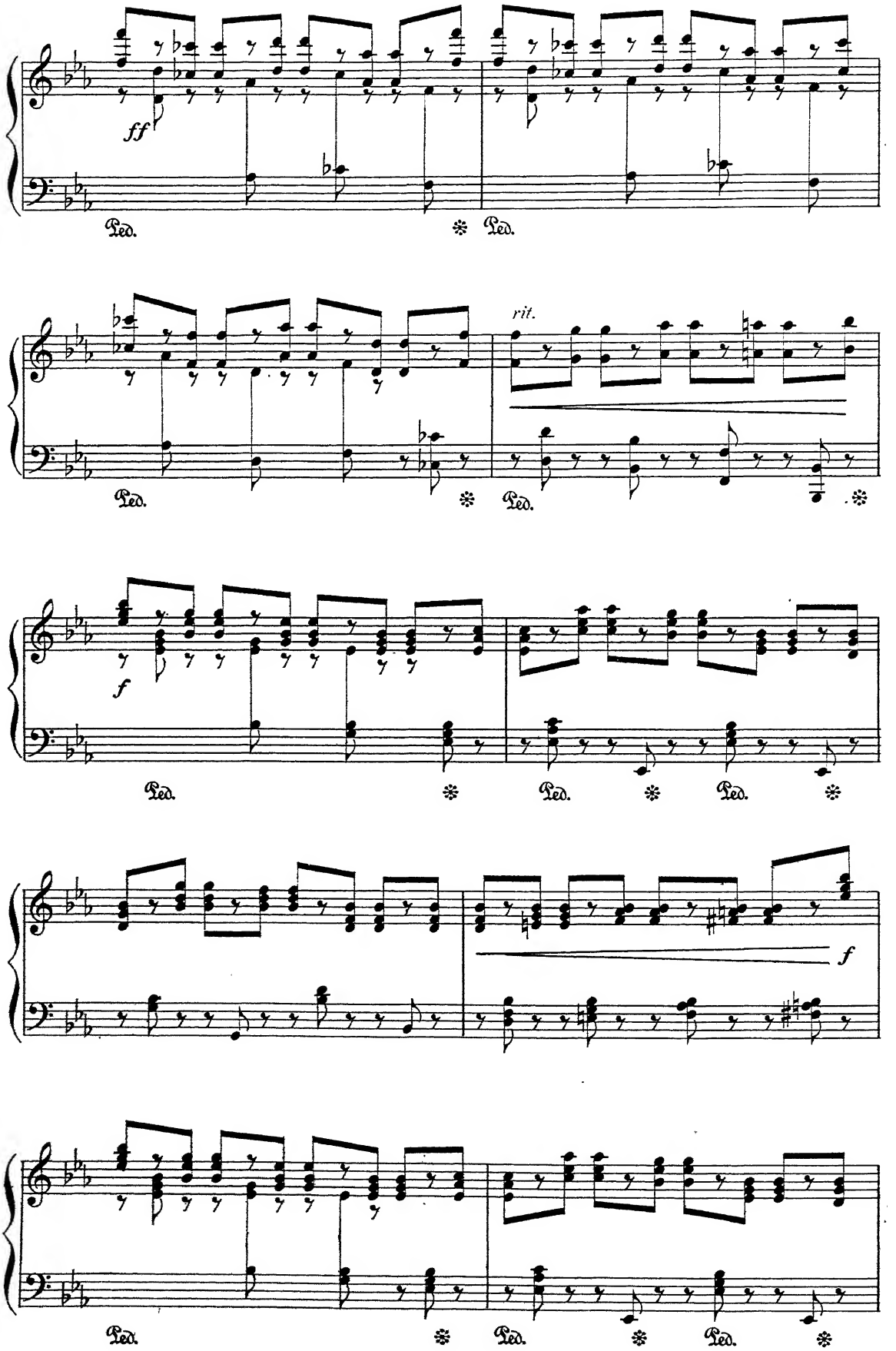
Allegrissimo.

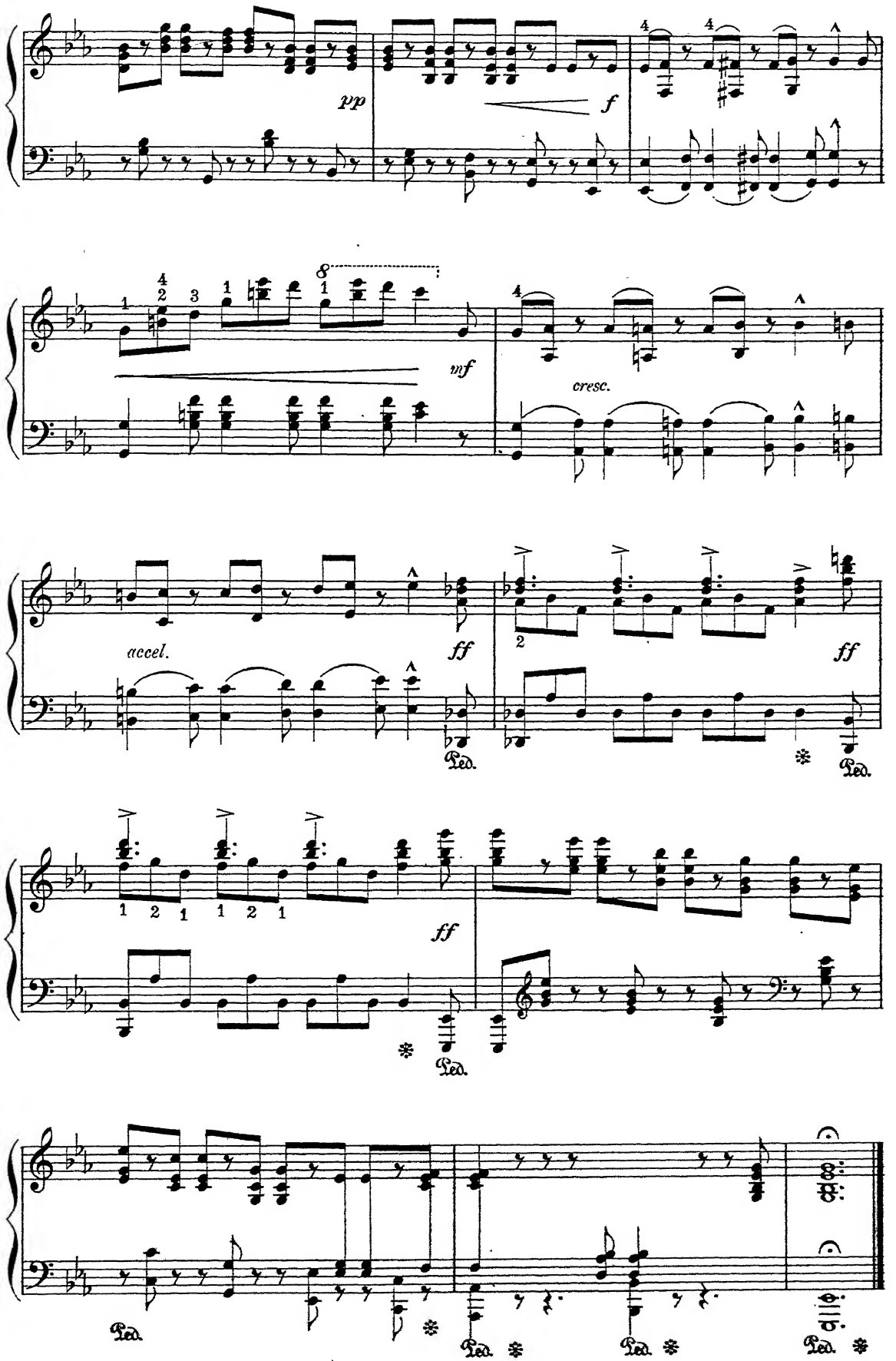



Ped.
f
p


una corda
pp
Ped.
pp
tutte corde
f
Ped.
Ped.
Ped. simile

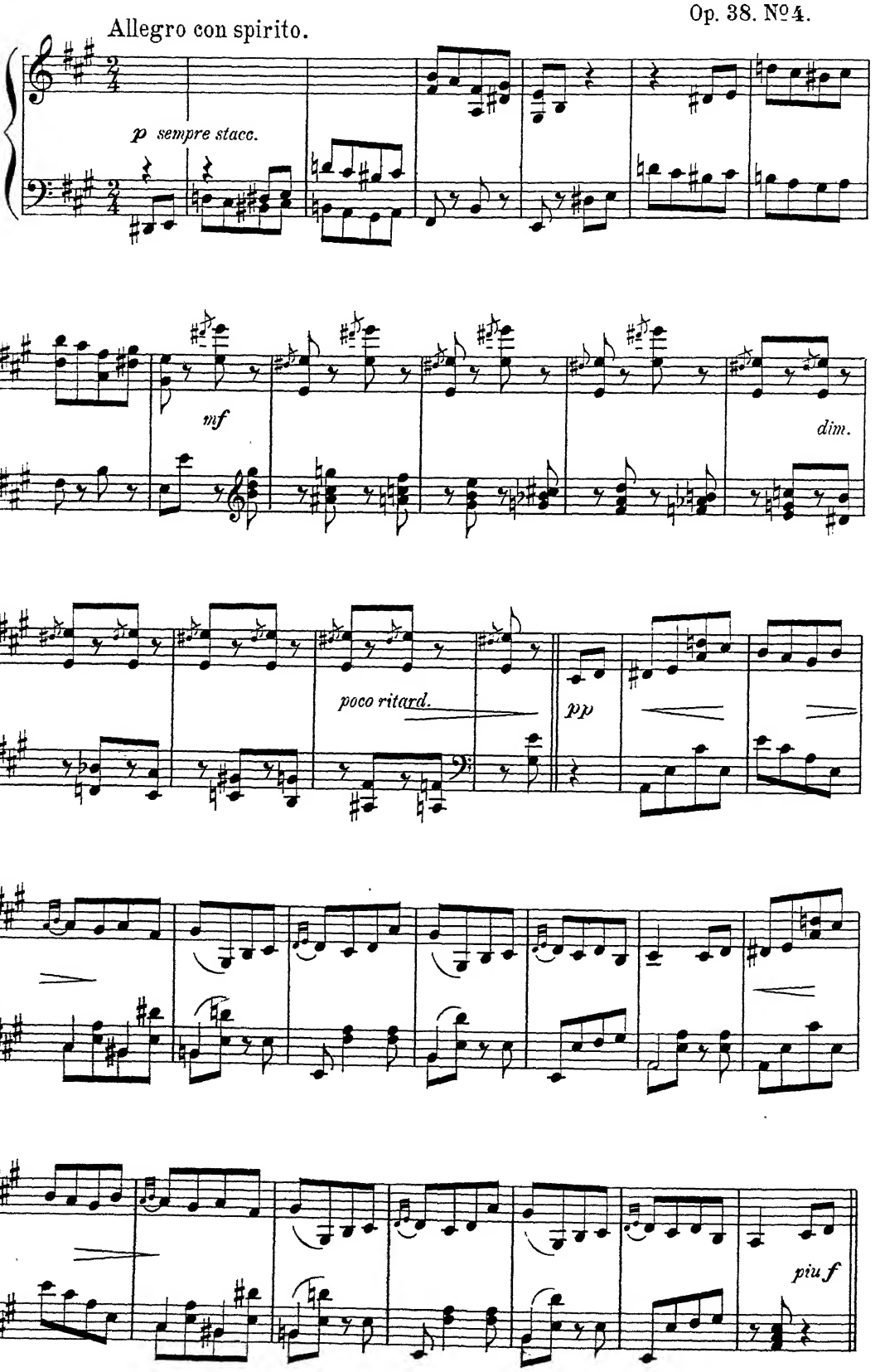

sf
sf
dim.
p
Ped.
sfp
cresc.
Ped.
f
Ped.
Ped.

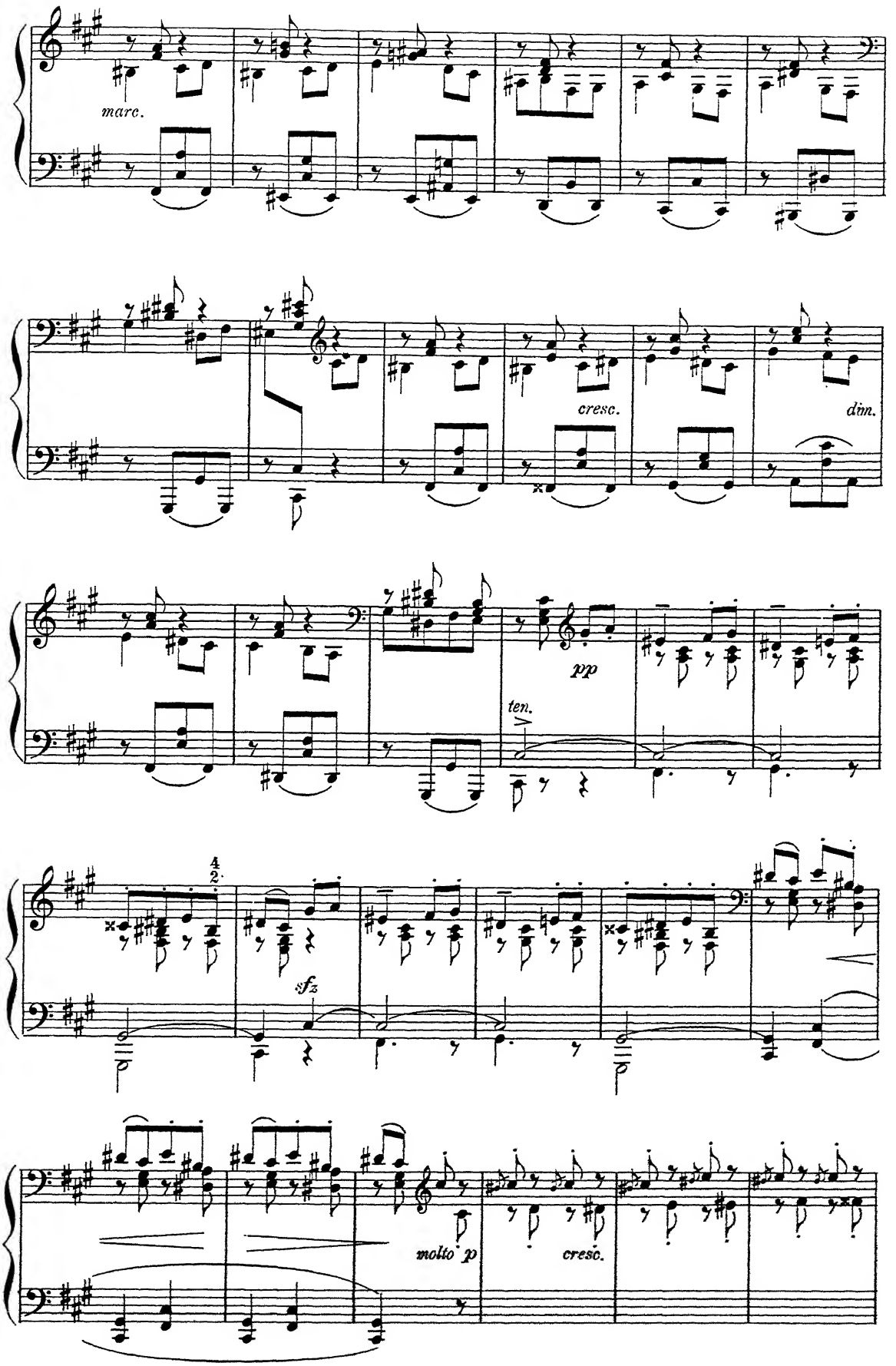

ff
Ped.
Ped.
rit.
Ped.
Ped.
f
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.

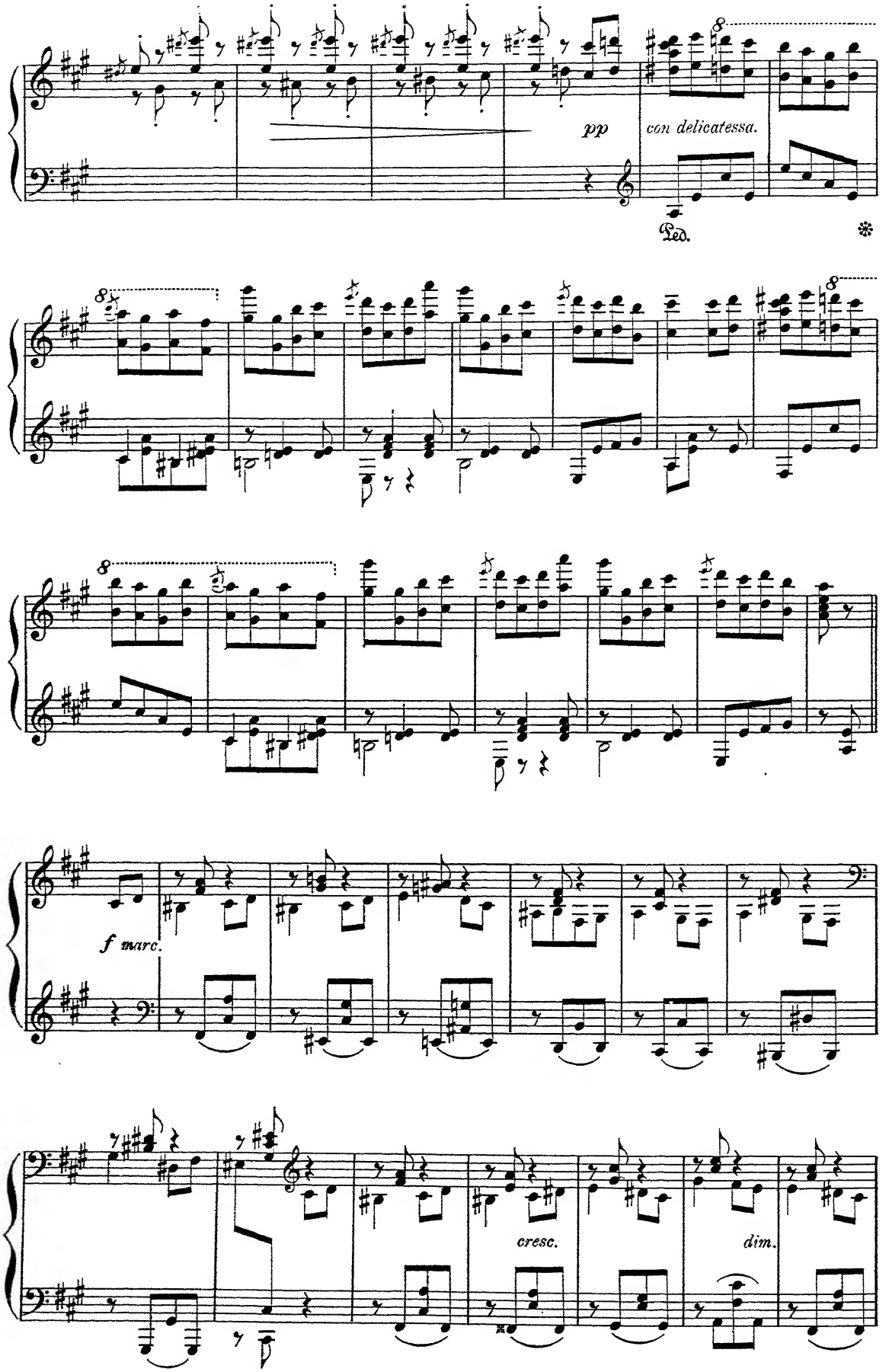

pp
f
mf
cresc.
accel.
ff
ff
ff
Ped.

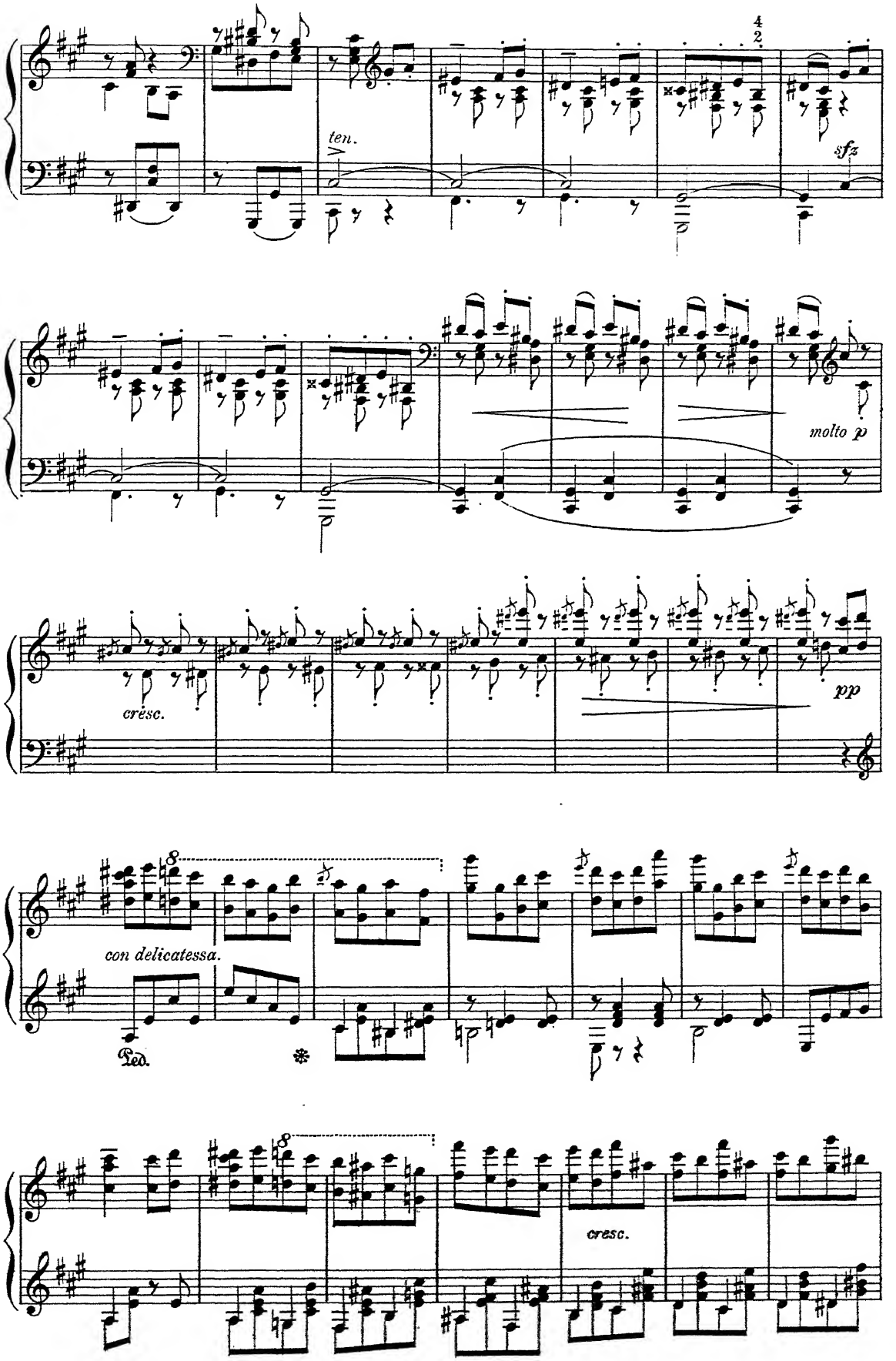
Mélodie Italienne.

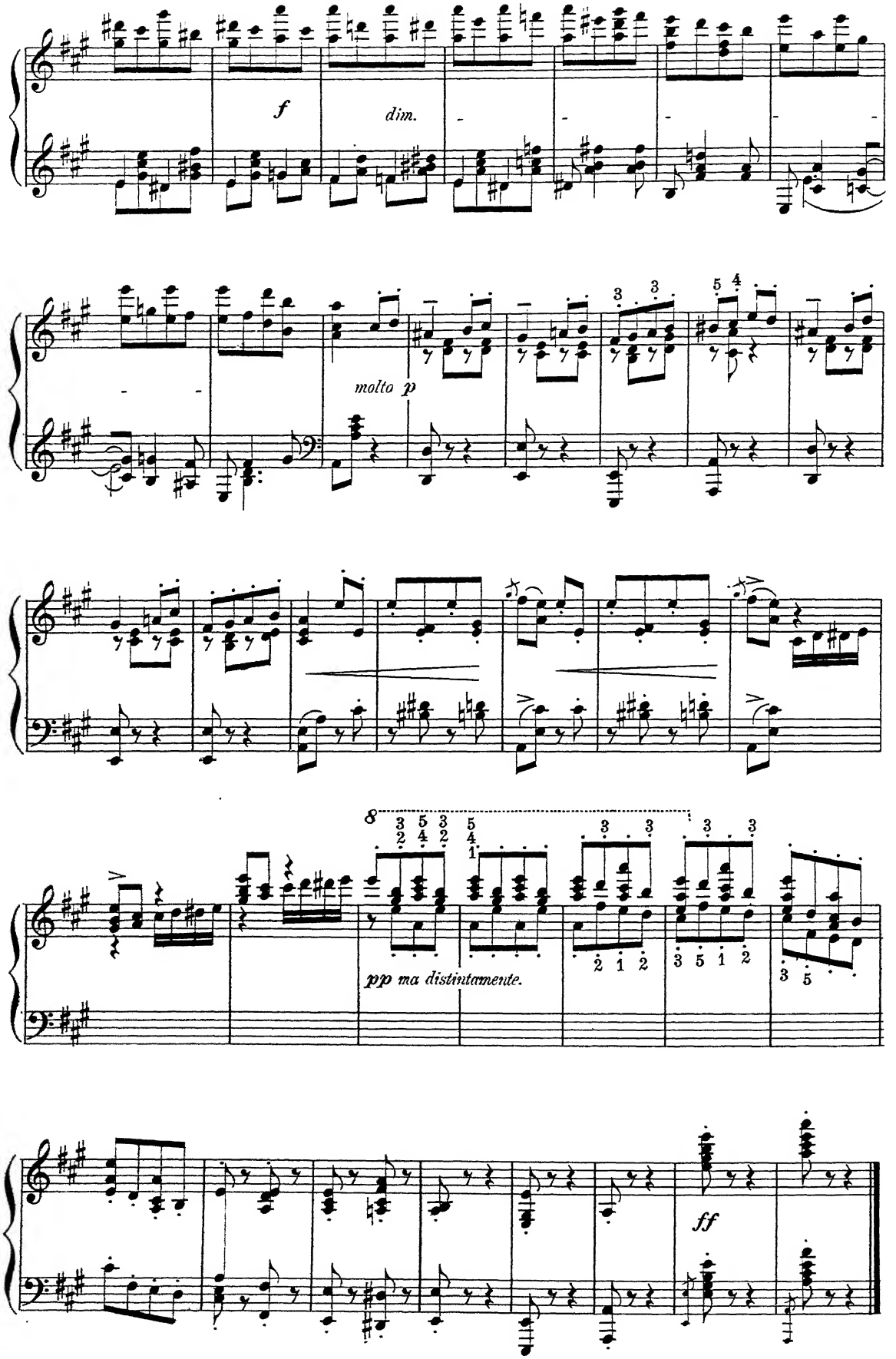
MAURICE MOSZKOWSKI,
Op. 38. №4.




marc.
cresc.
dim.
pp
ten.
sfz
molto p
cresc.

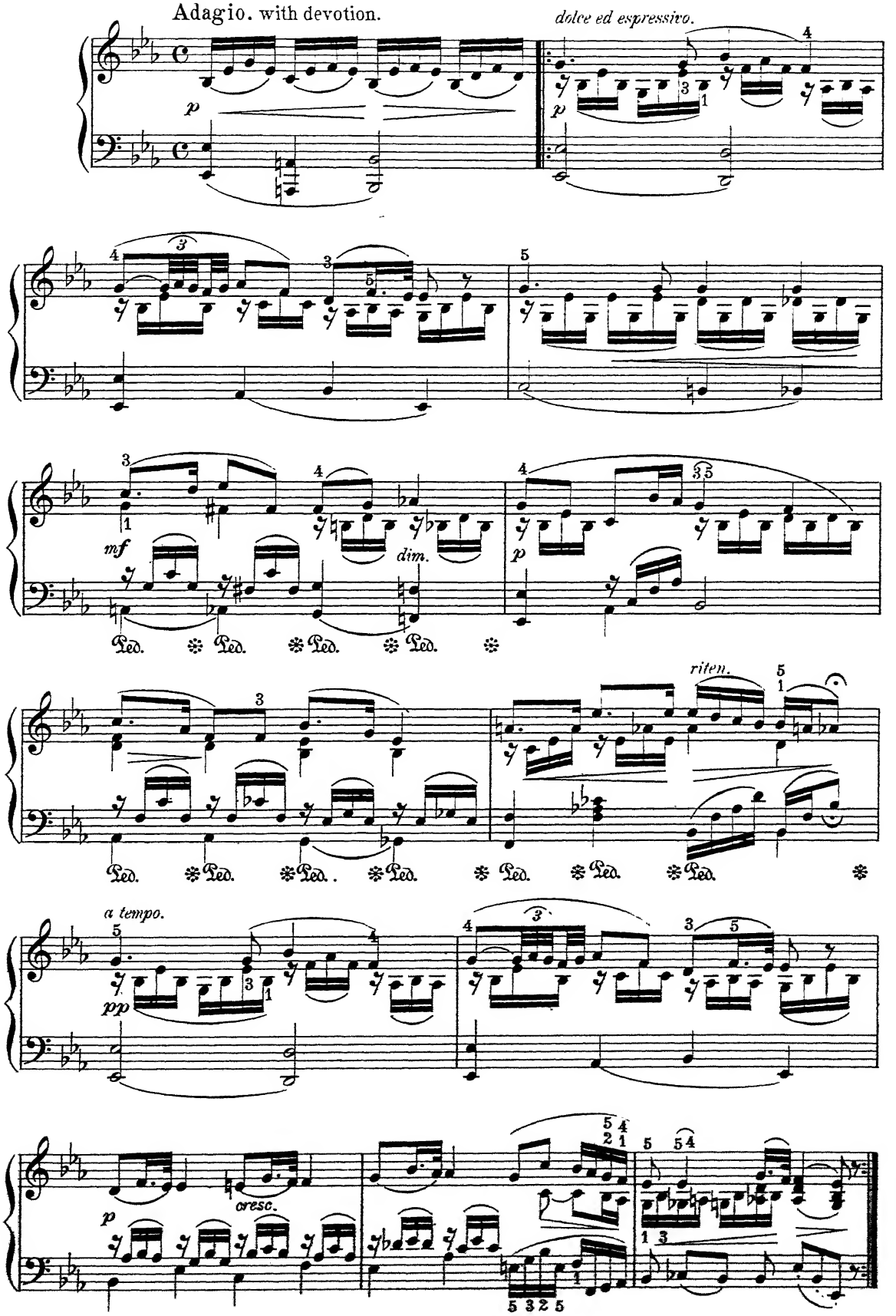

pp
con delicatessa.
Ped.
*
f marc.
cresc.
dim.


ten.
sfz
molto p
crèsc.
pp
con delicatessa.
Ped.
cresc.


f
dim.
molto p
pp ma distintamente.
ff

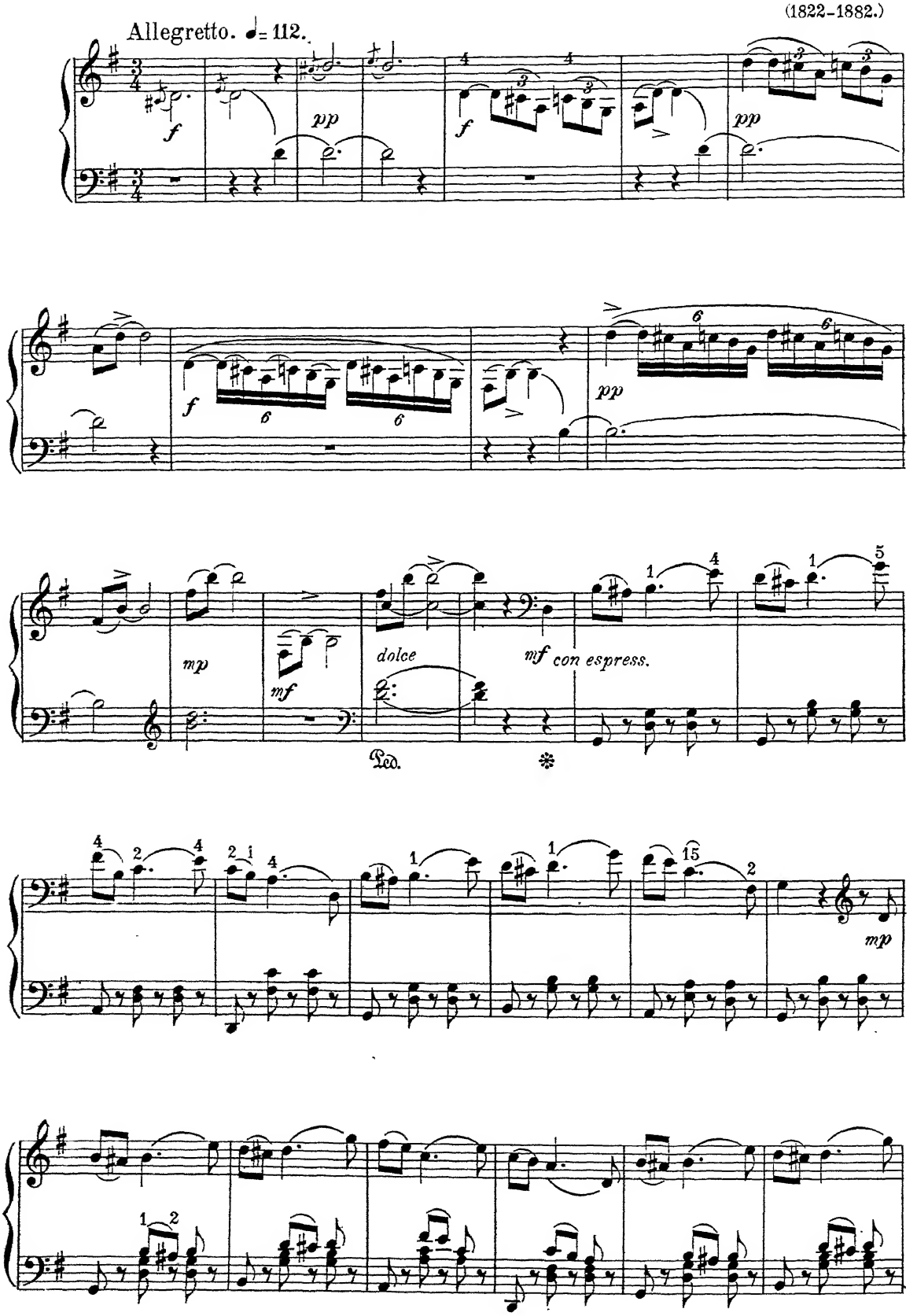
Litany on All Souls Festival.

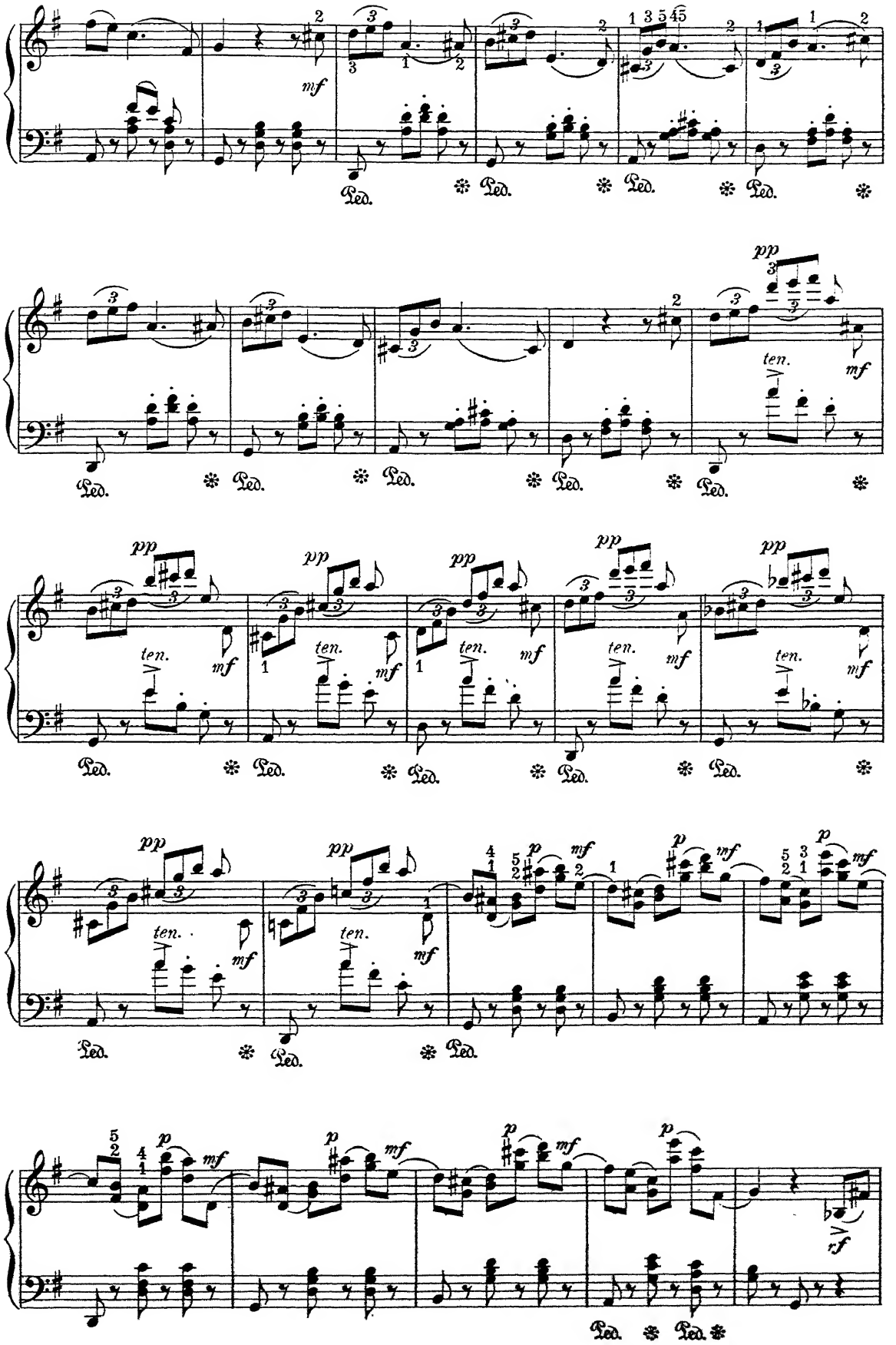
FRANZ SCHUBERT.

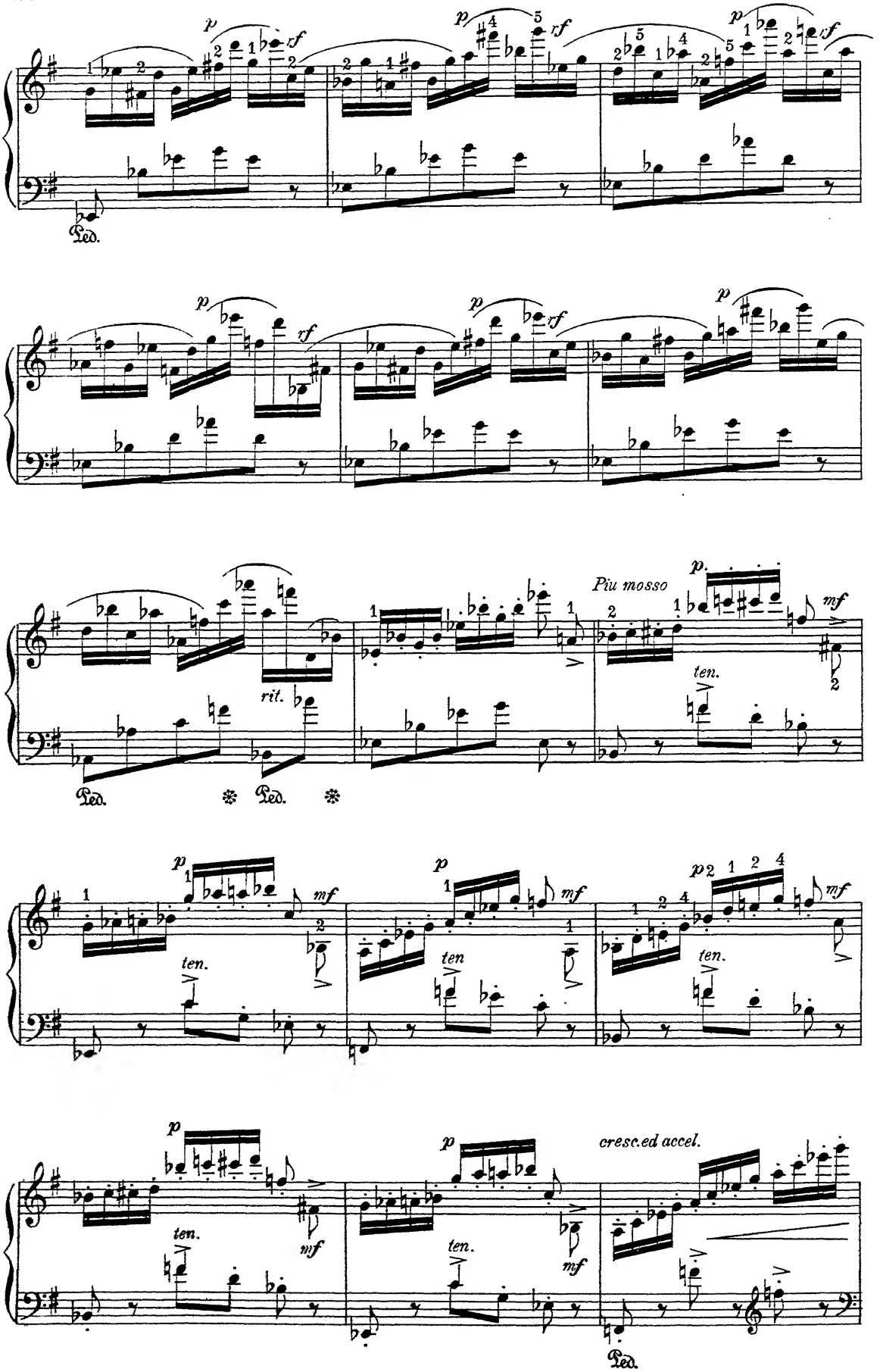


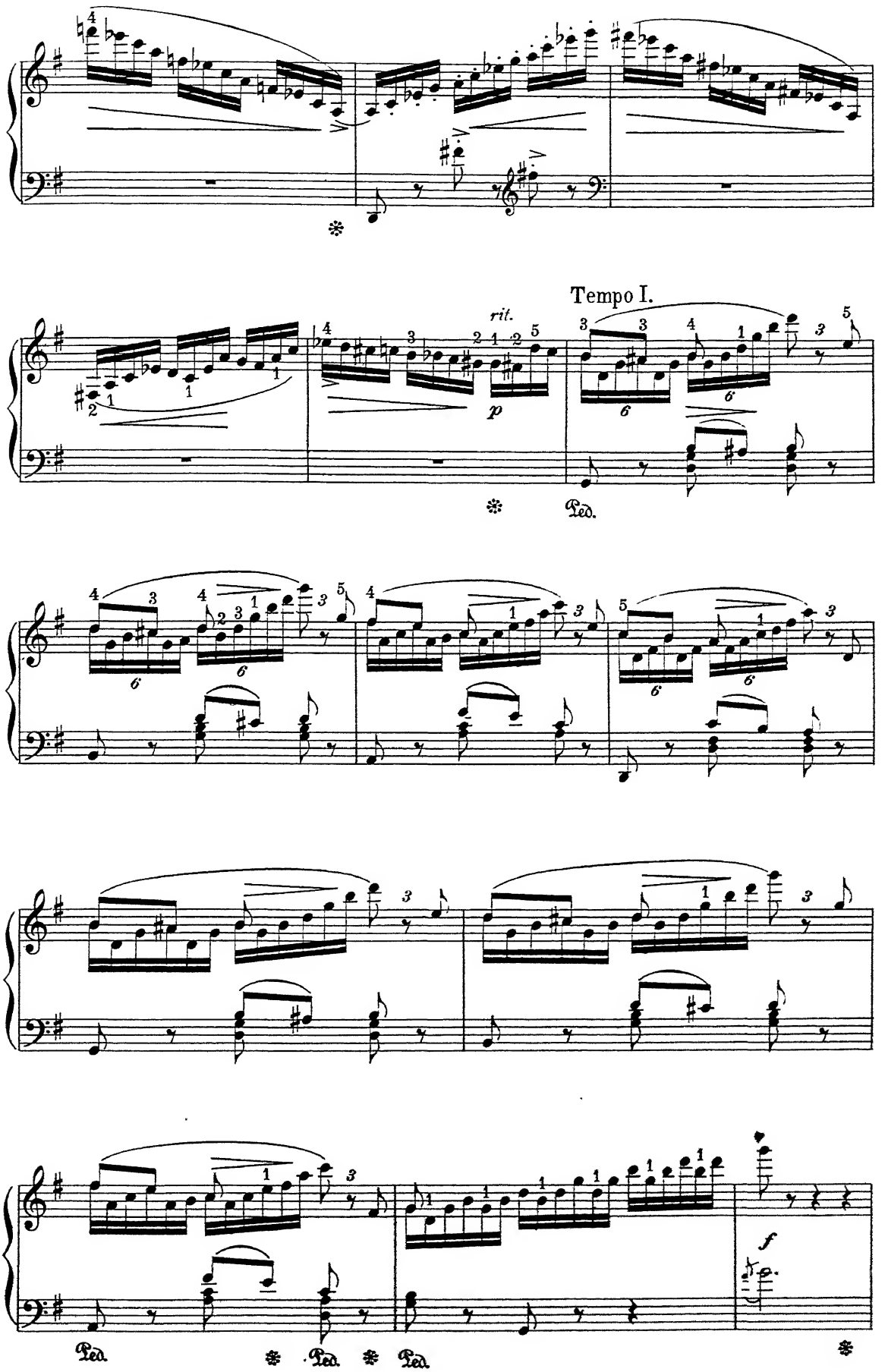
Ranz-Des Vaches.

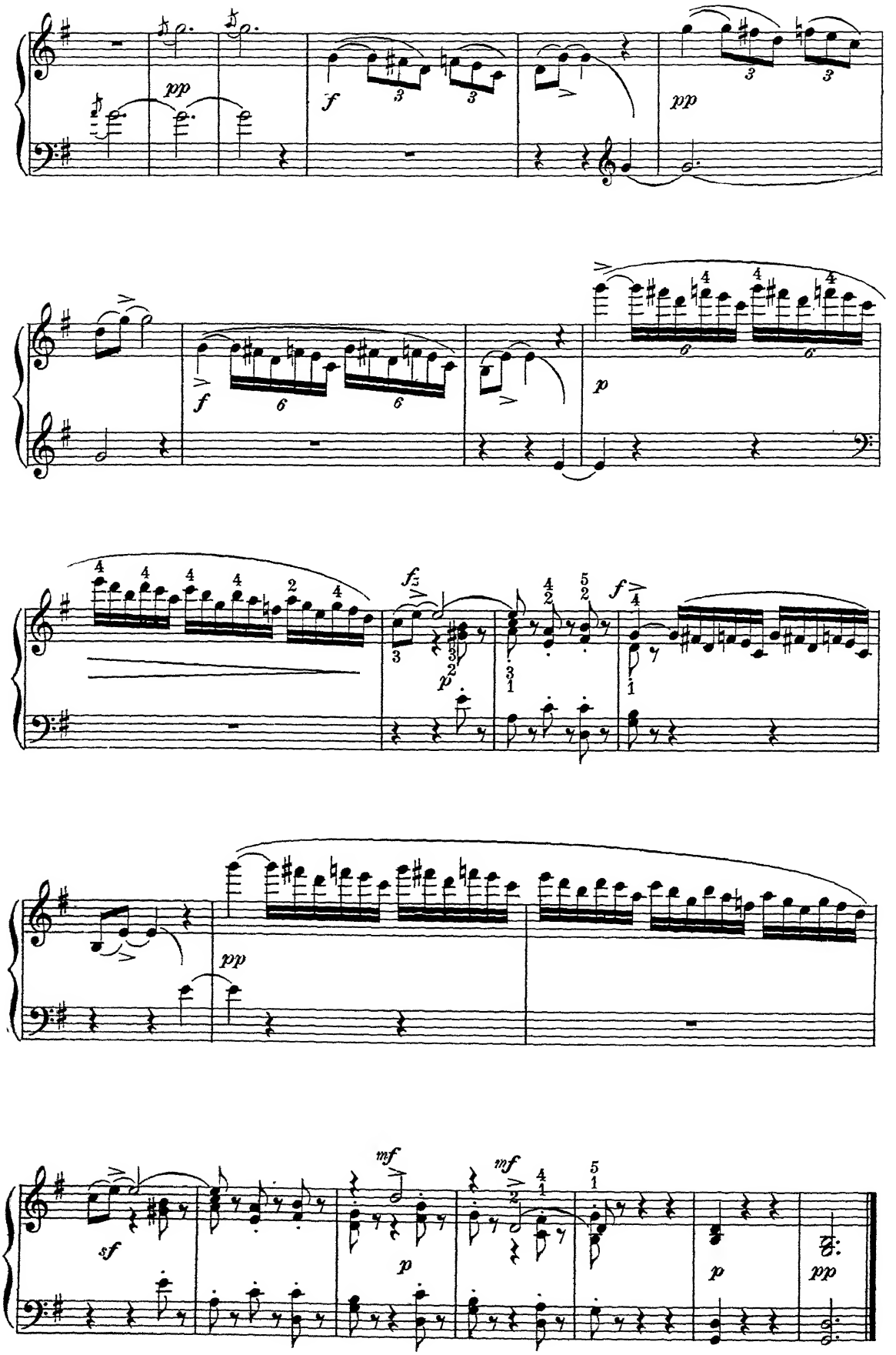
J. RAFF.
(1822-1882.)

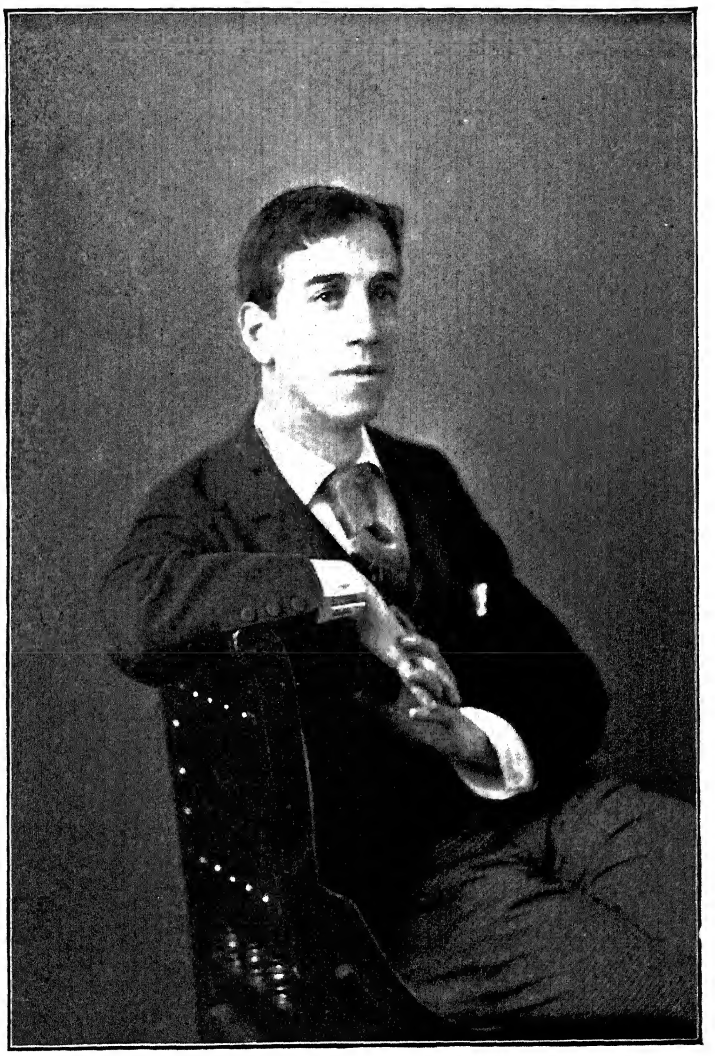



mf
Ped.
pp
ten.
p
rf


Ped.
rit.
Piu mosso
ten.
cresc.ed accel.


Tempo I.
rit.
p
Ped.
Ped.
Ped.
Ped.
f


pp
f
pp
f
p
fz
p
f
pp
sf
mf
p
mf
p
p
pp



Ethelbert Nevin

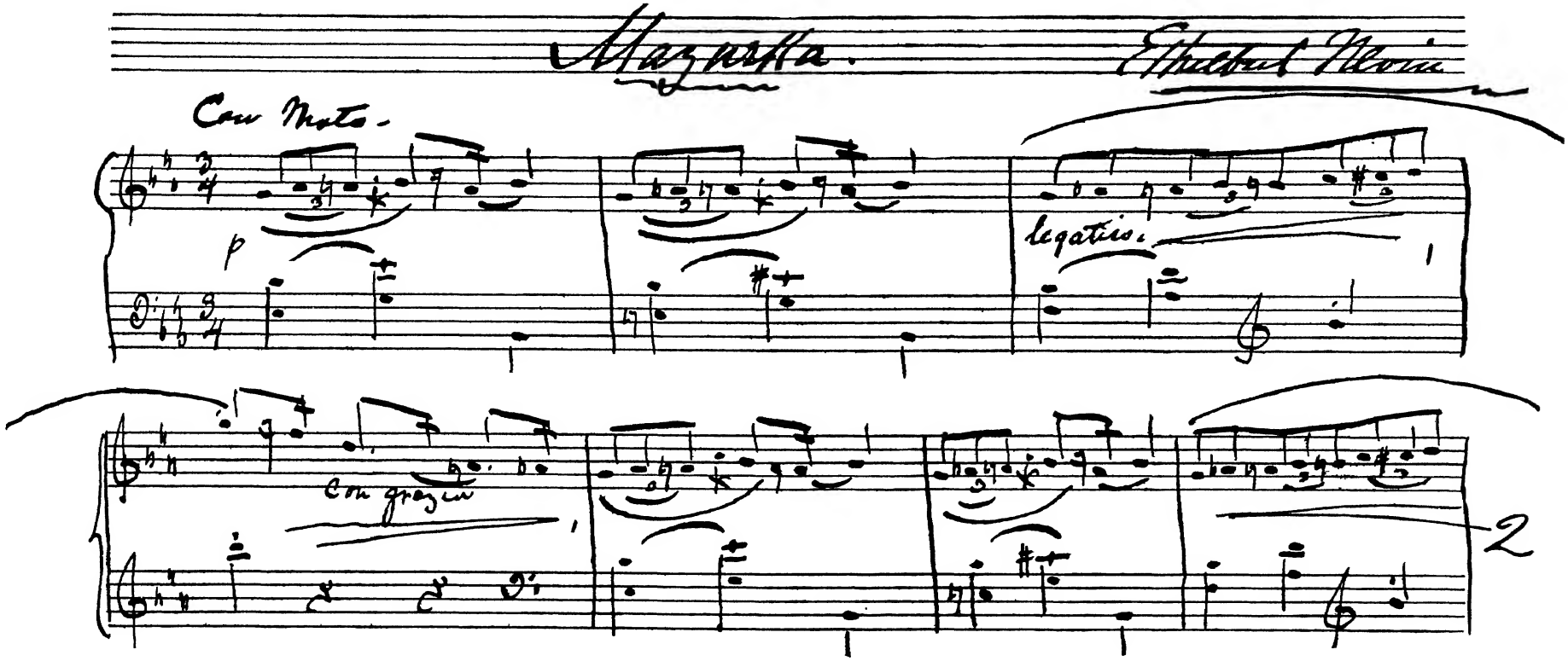
ETHELBERT NEVIN

ETHELBERT NEVIN was born Nov. 25, 1862, at Edgeworth, near Pittsburg, Penn. When a boy he developed a strong passion for music and clung to it tenaciously during his early school-days. His first serious pianoforte studies were with Mr. B. J. Lang in Boston, and at the same time he took up harmony under Stephen Emery. In 1884 he went to Berlin, where he remained three years, studying with Karl Klindworth and Von Bülow. Leaving Berlin in 1887, he returned to Boston and remained three years, at the end of which time he again went to Europe and spent the years 1890 to 1892 inclusive in France and Germany. In the fall of 1892 he returned to Boston, where he has since resided, composing, playing in public occasionally, and teaching.

His first attempt at composing was made when he was eleven years old, and his first published composition was brought out in 1888.

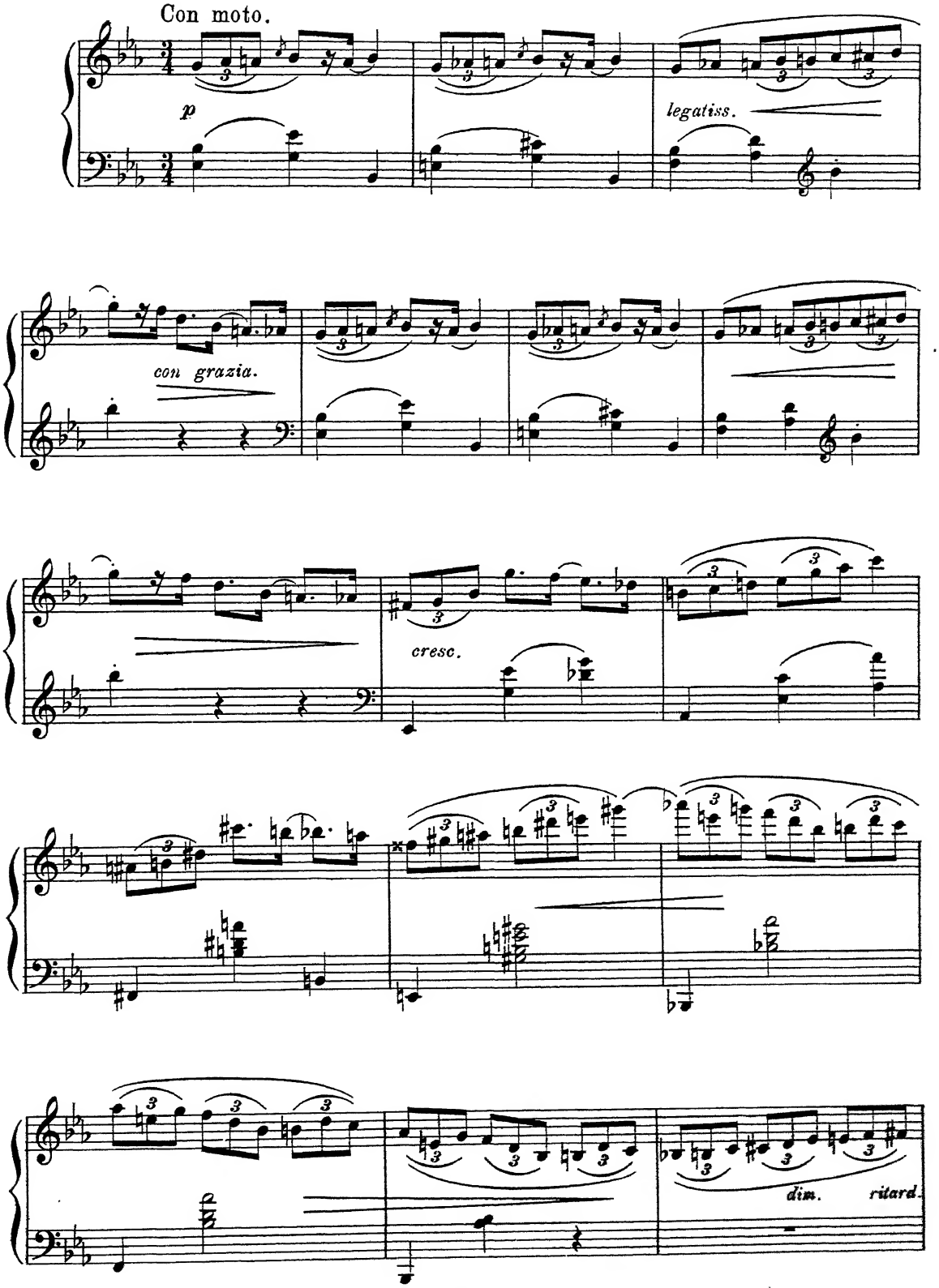
The greater number of his compositions have been for the voice and piano, and among his principal works are the following: —

Water Scenes, Op. 13.
In Arcady, Op. 16.
Etude in the form of a Romance, Op. 18.
Four piano pieces, Op. 7.
Two pieces for violin and piano, Op. 8.
Three pieces for the piano, four hands, Op. 6.
Five Songs, Op. 12.
A Book of Songs, Op. 20.

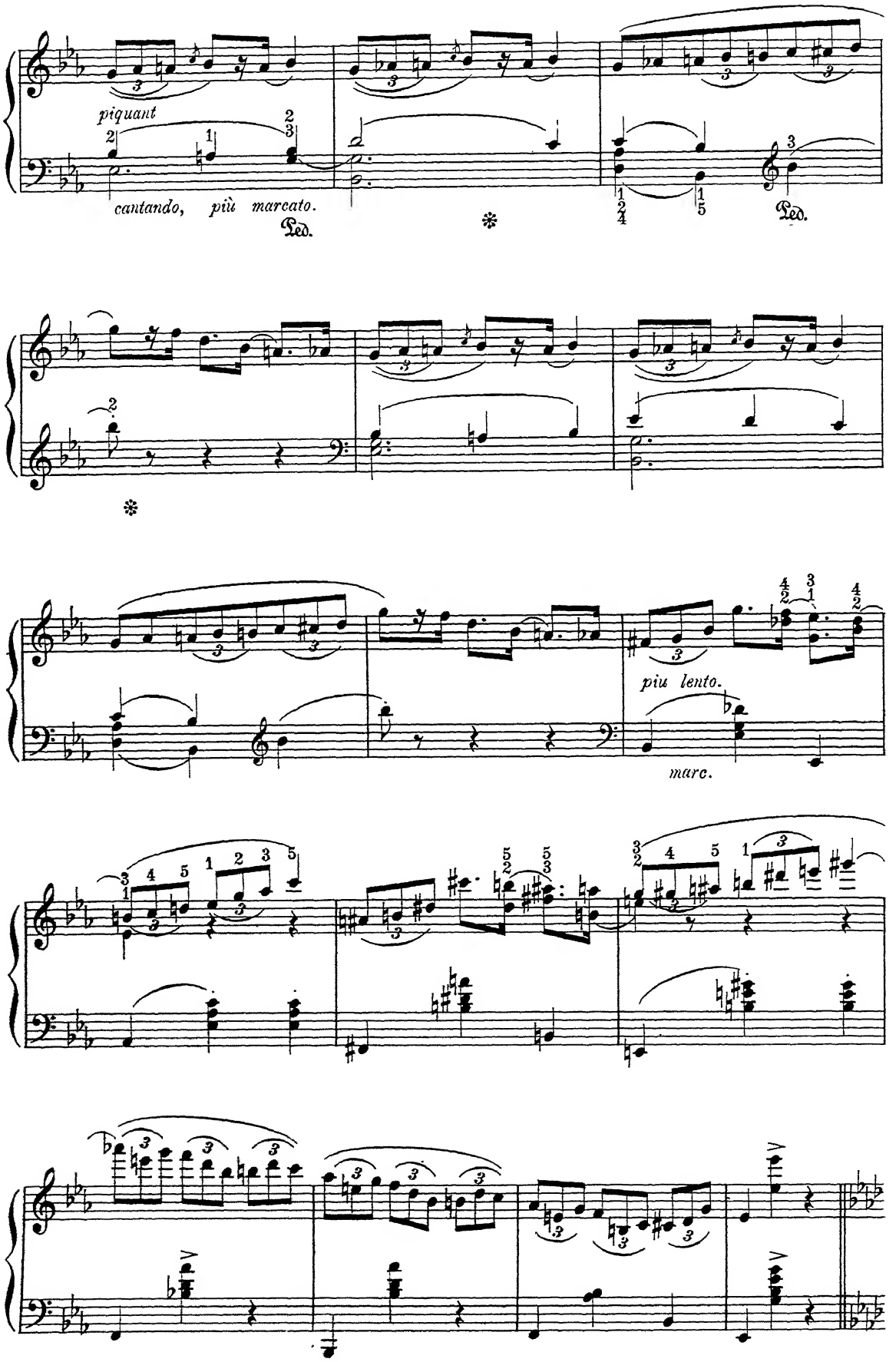

Mazurka.
Con Moto.
p
legatiss.
Con grazia
2

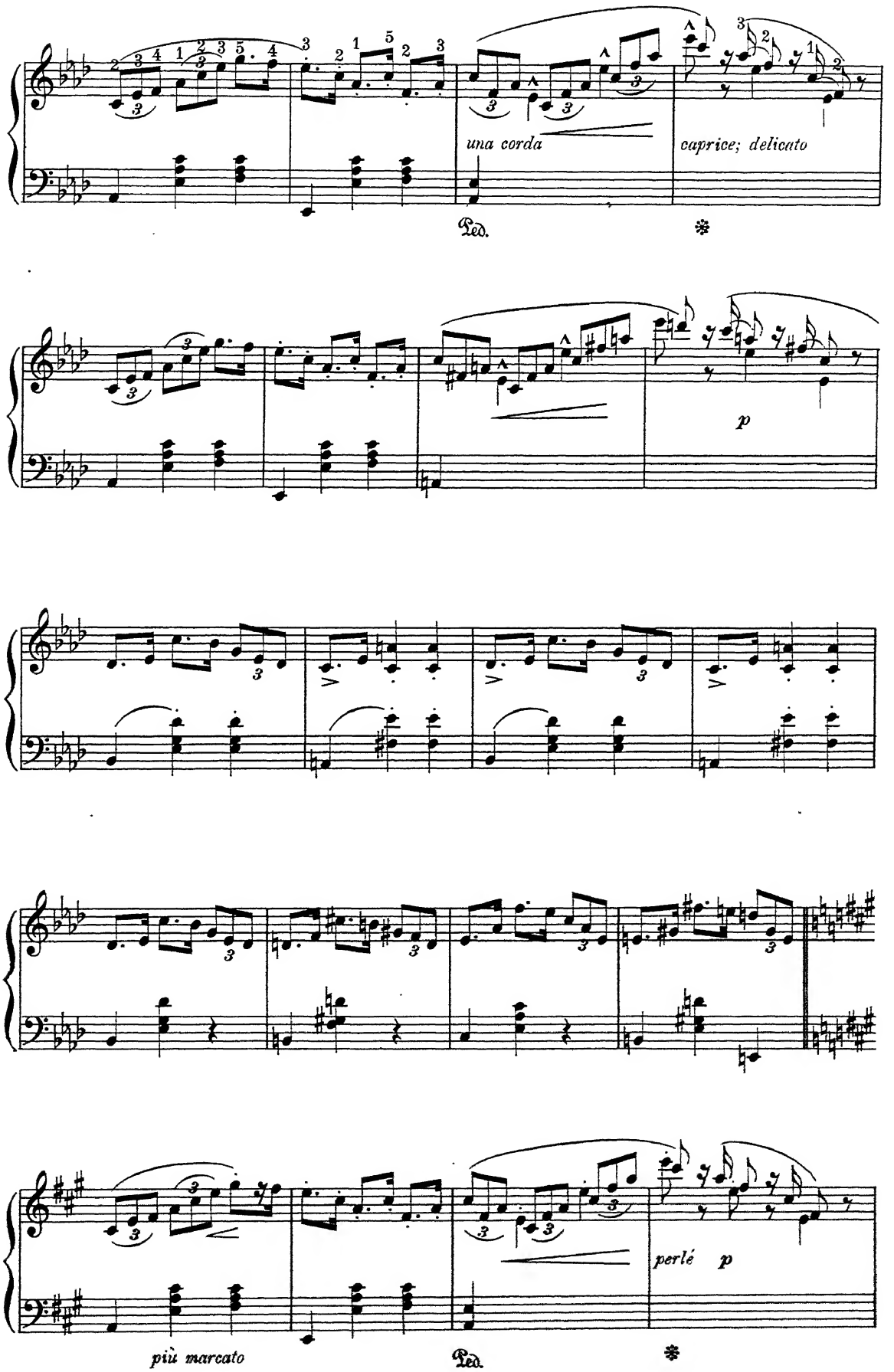
Mazurka.

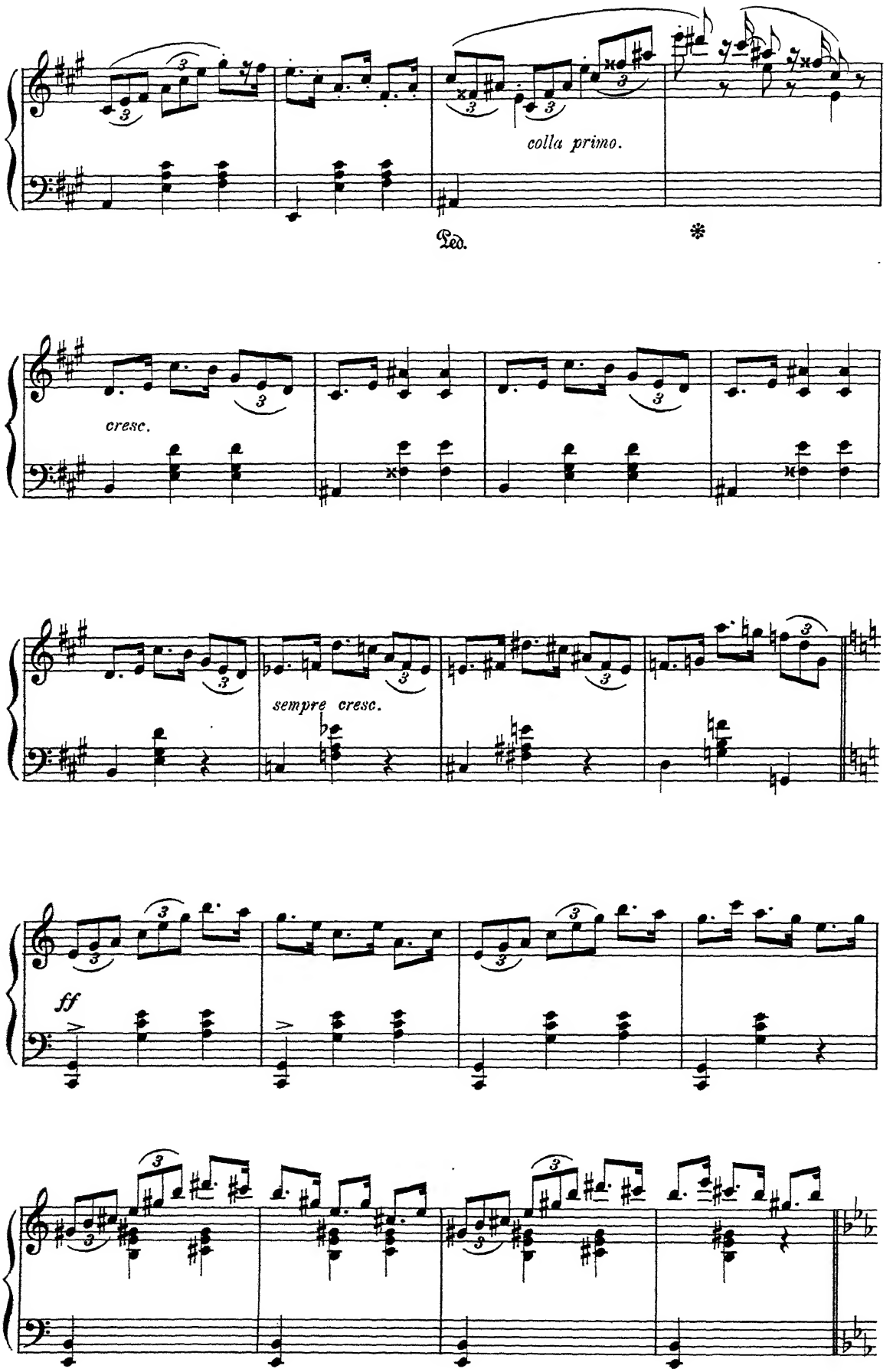
ETHELBERT NEVIN.

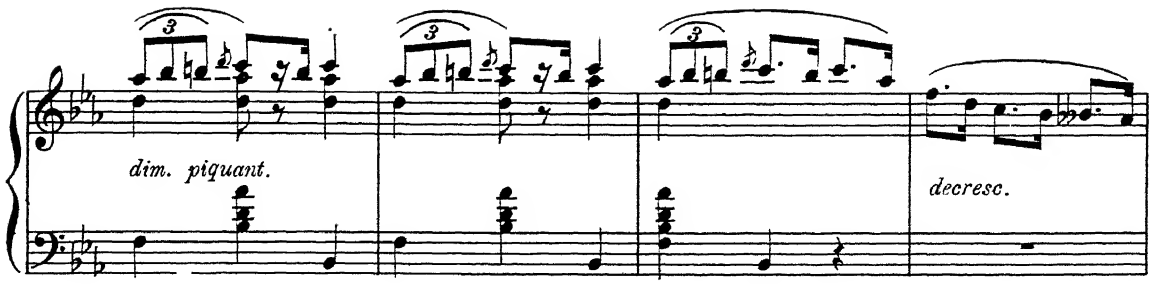


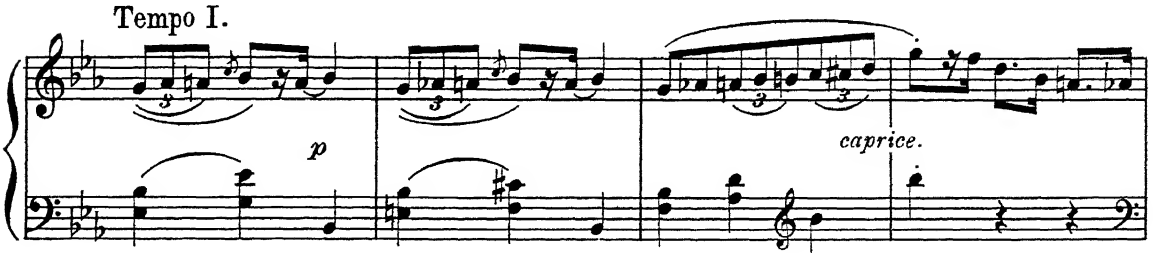
Copyright 1894 by J. B. Millet Company.

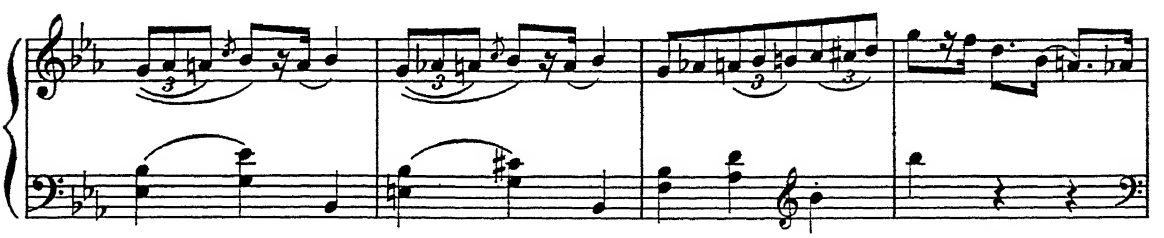

piquant
cantando, più marcato.
Ped.
Ped.
più lento.
marc.

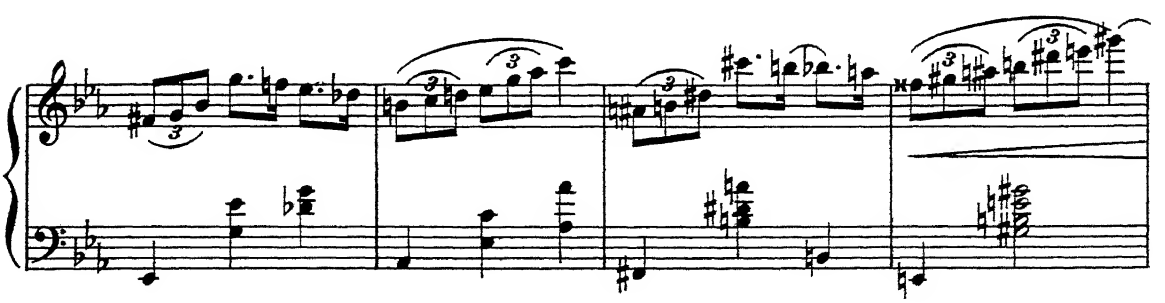

una corda
caprice; delicato
Ped.
p
più marcato
Ped.
perlé p

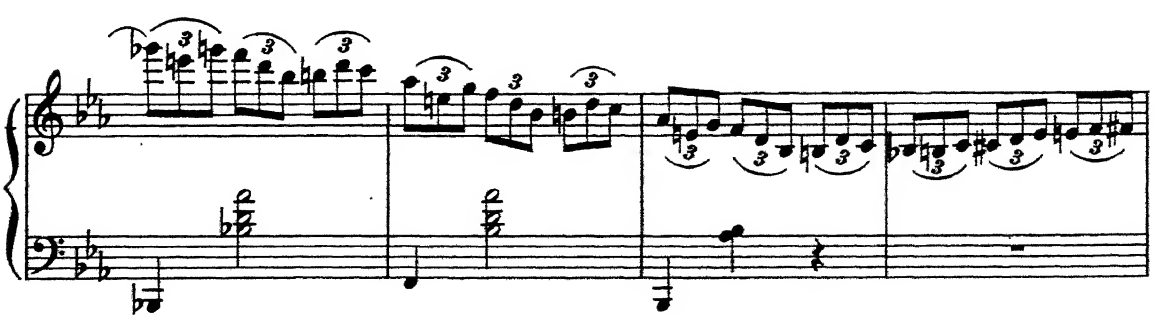

colla primo.
Ped.
*
cresc.
sempre cresc.
ff

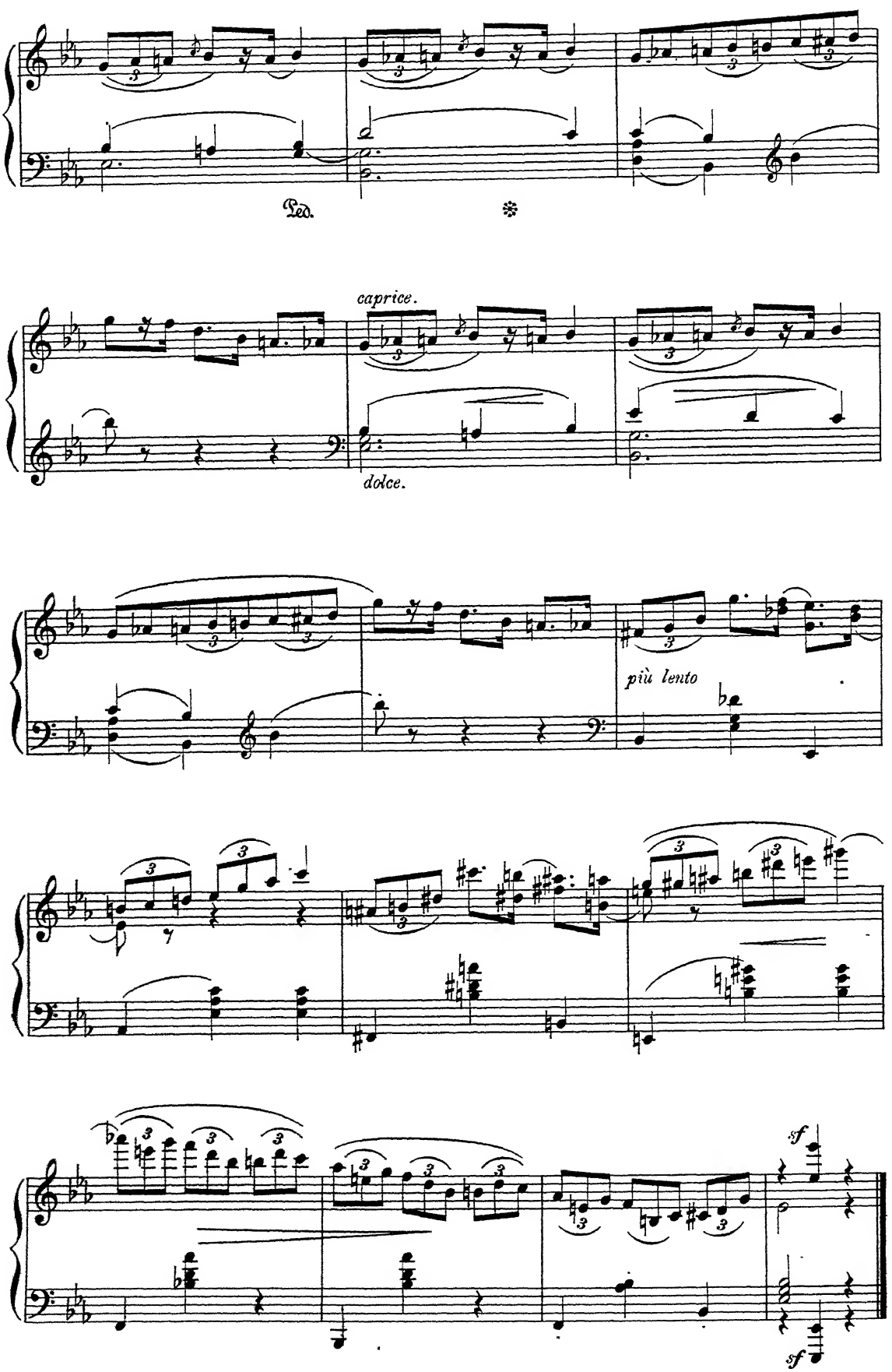

dim. piquant.
decresc.


Tempo I.
p
caprice.





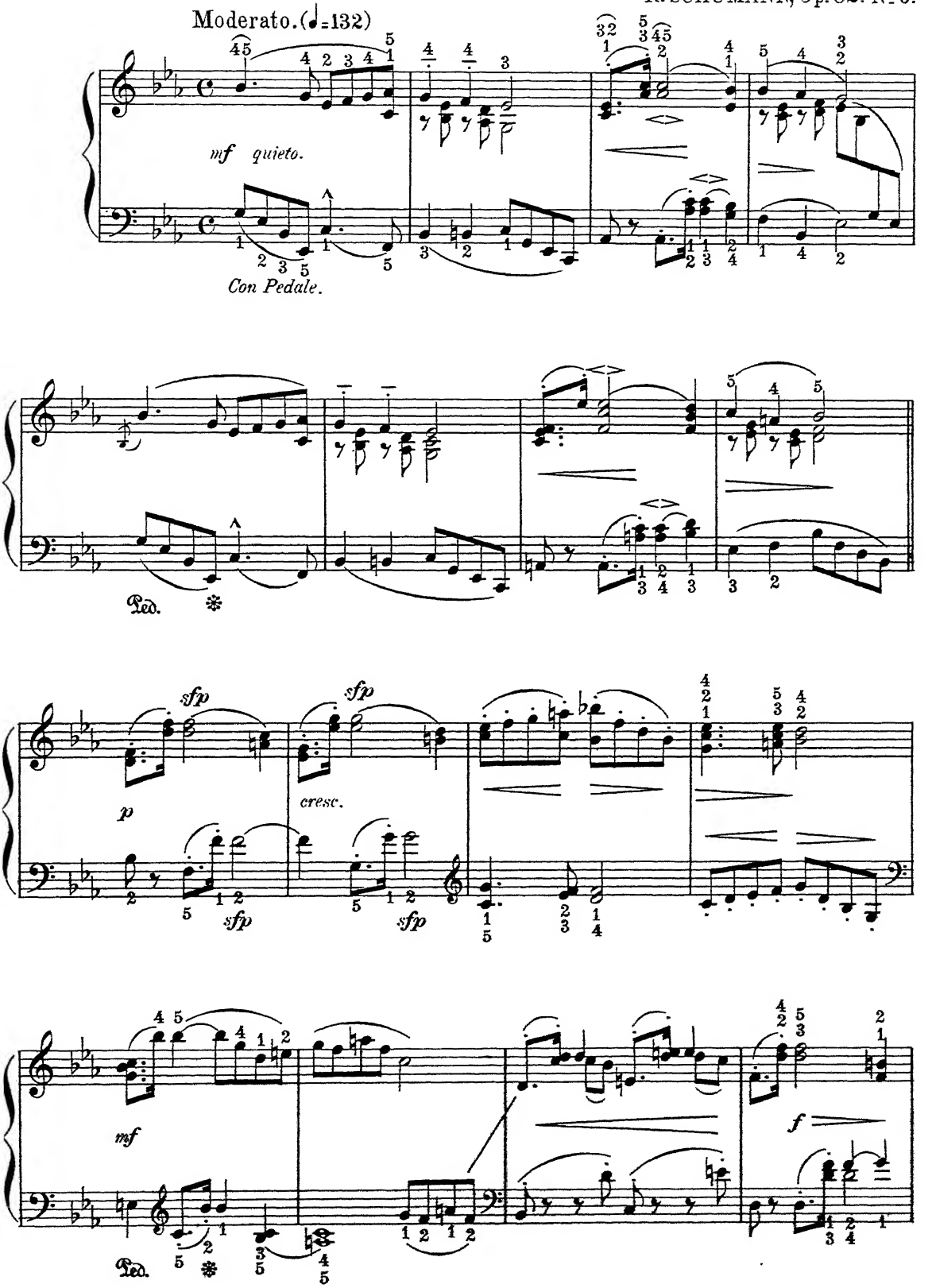


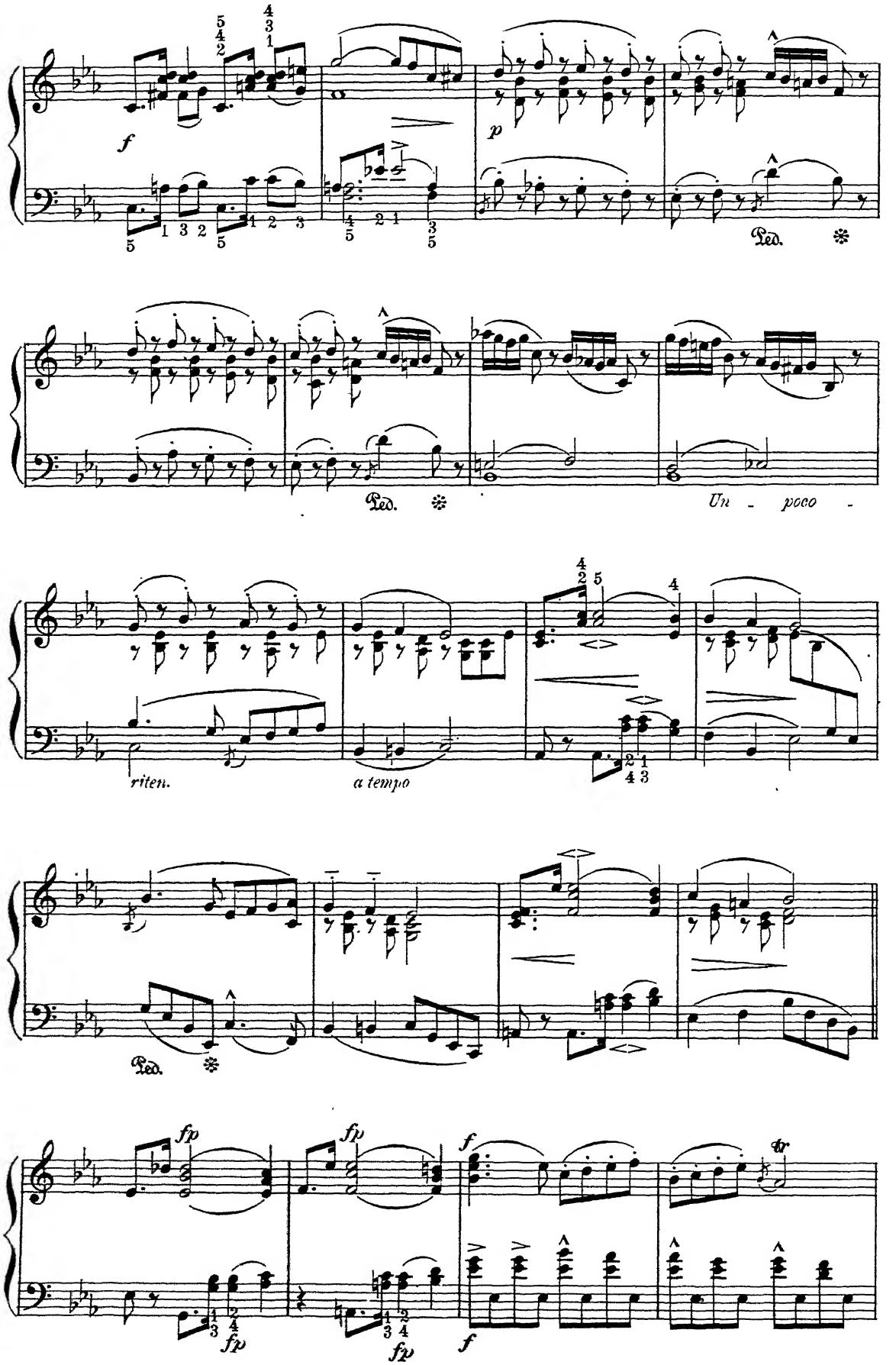

Ped.
caprice.
dolce.
più lento
sf
sf

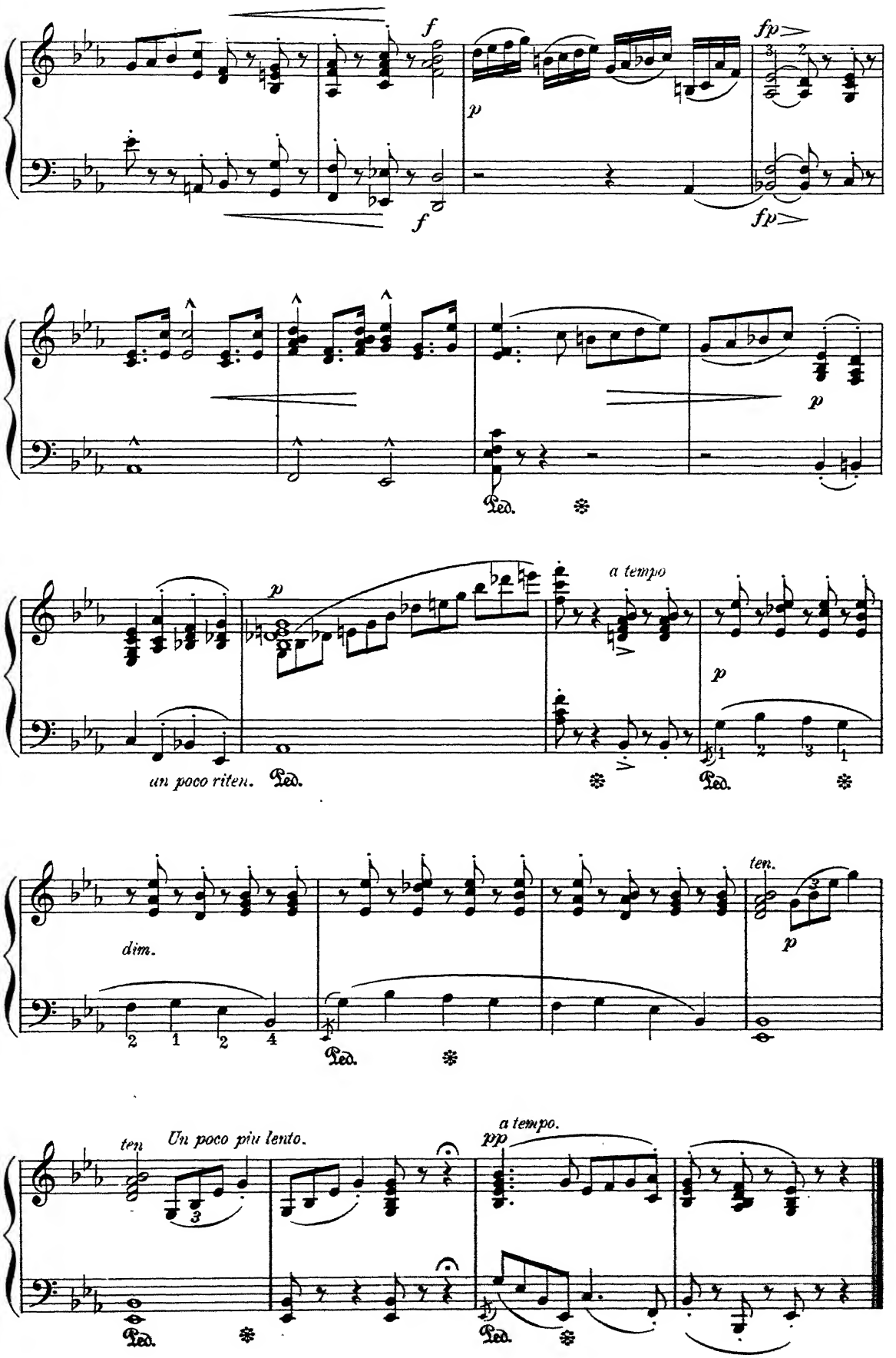
Forest Scenes.

WAYSIDE INN.

R. SCHUMANN, Op. 82. №6.




f
p
Ped.
Un - poco -
riten.
a tempo
fp
fp
f
f
fp
fp
tr

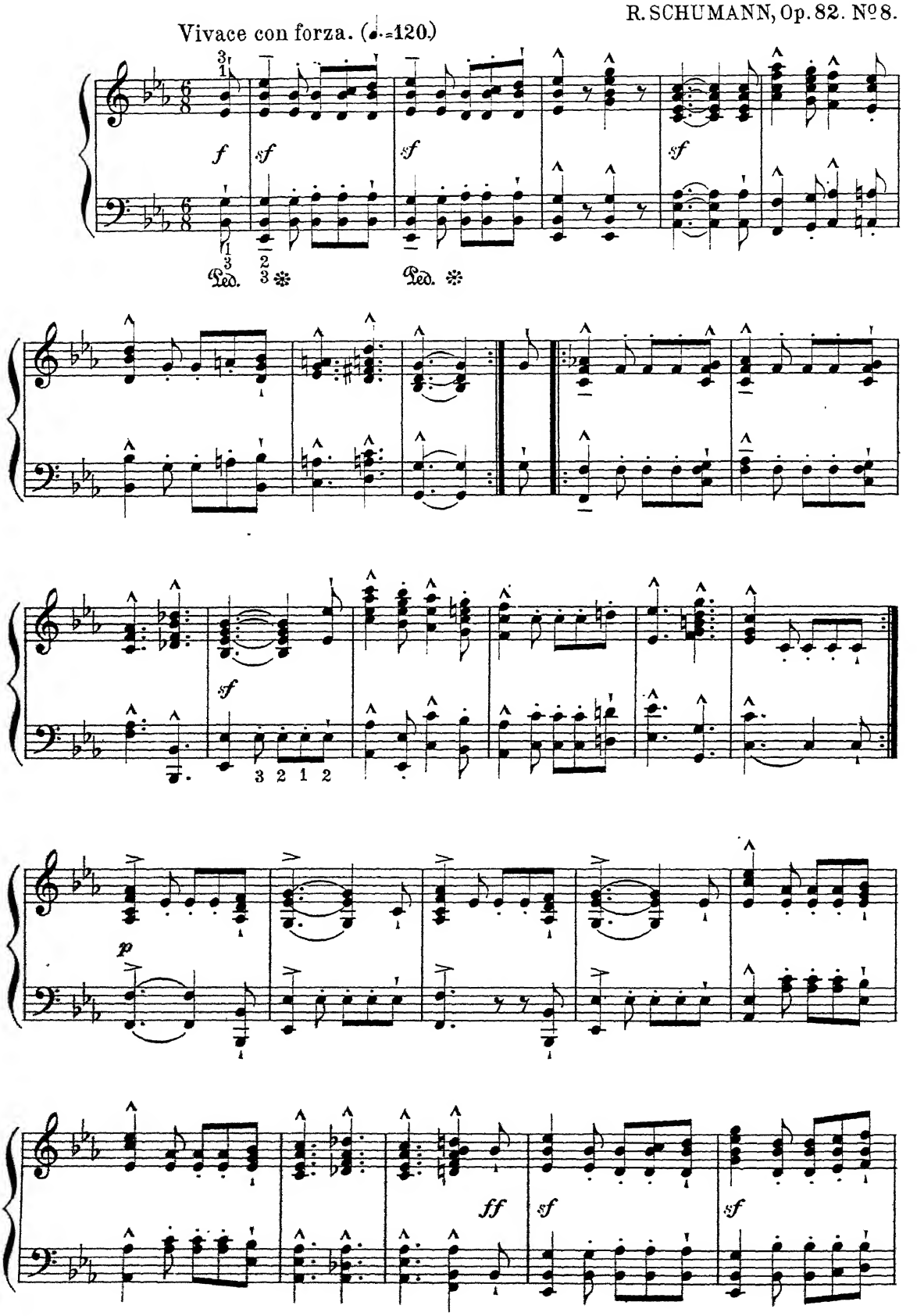

f
fp
p
f
fp
p
Ped.
p
a tempo
un poco riten.
Ped.
Ped.
p
dim.
ten.
p
Ped.
ten
Un poco piu lento.
a tempo.
pp
Ped.
Ped.

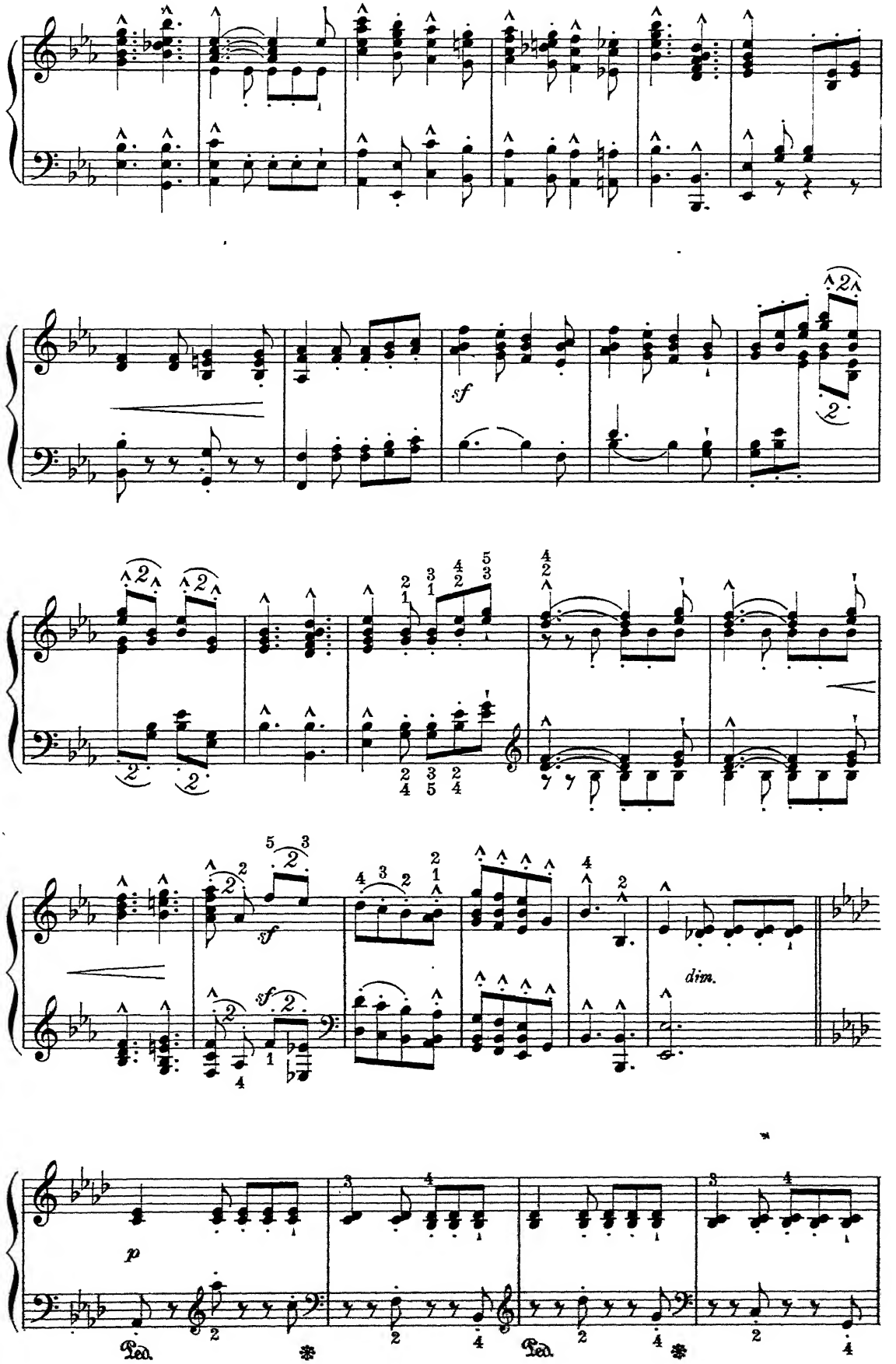
Forest Scenes.

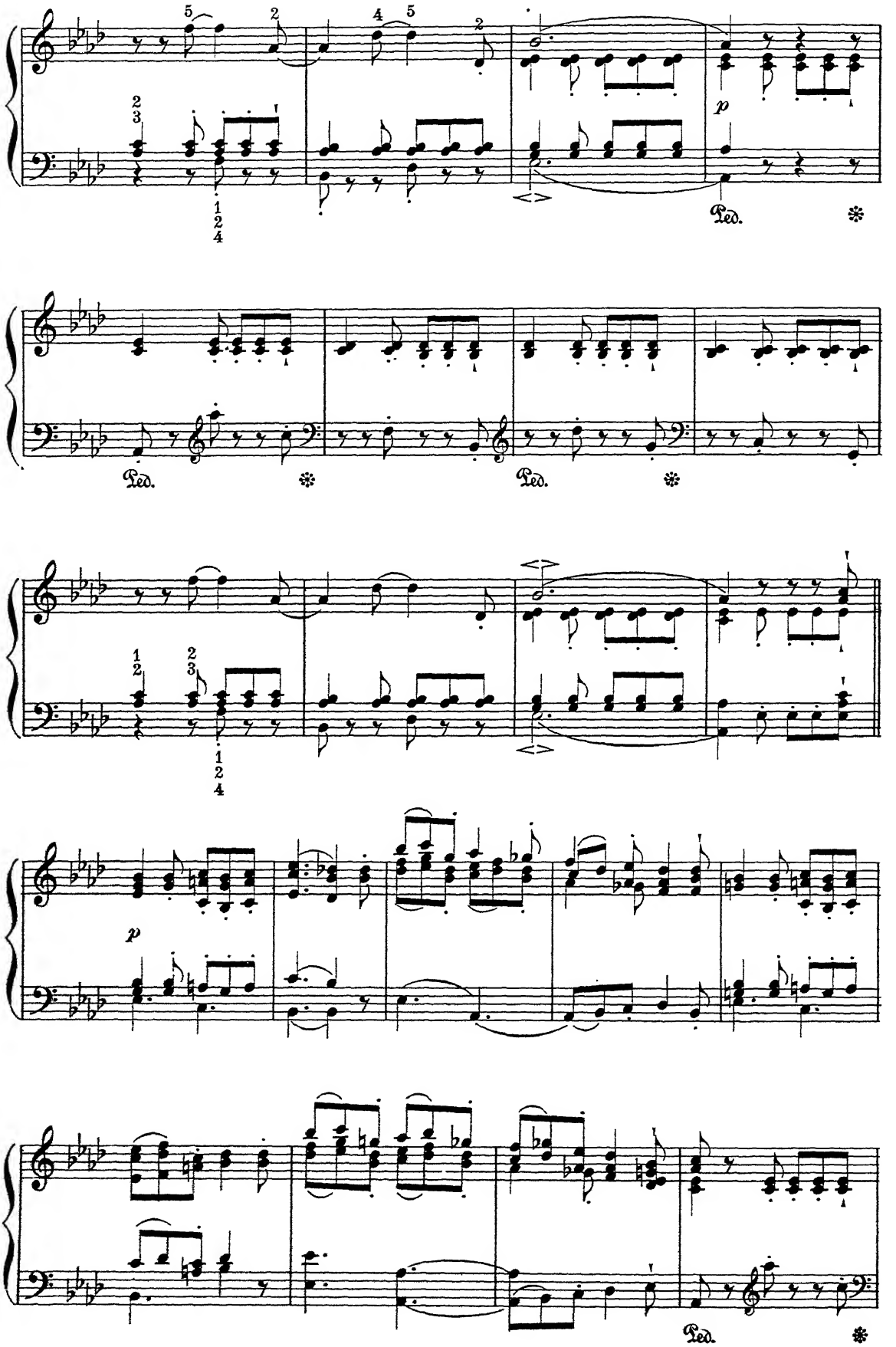
HUNTING SONG.

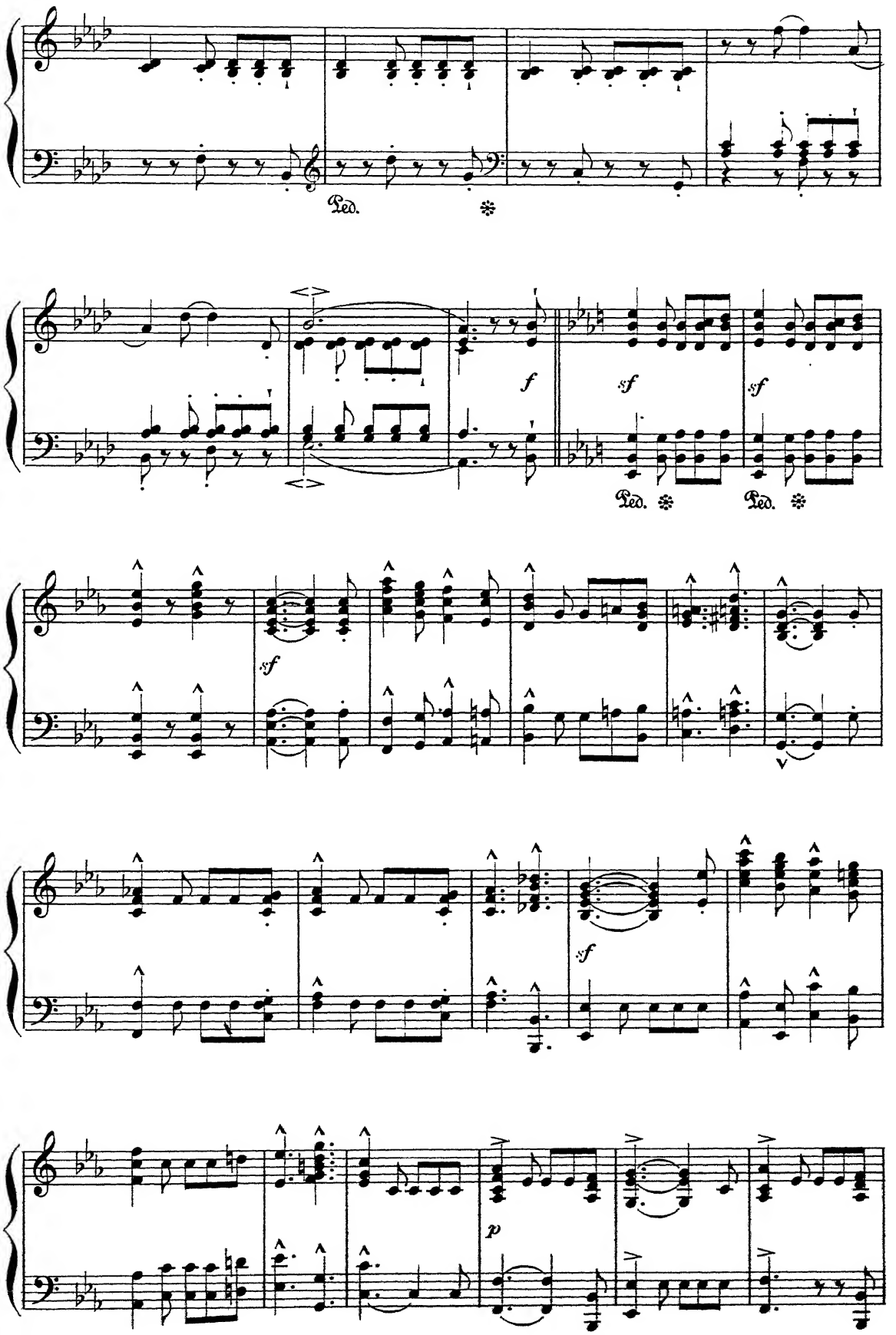
R. SCHUMANN, Op. 82. Nº 8.

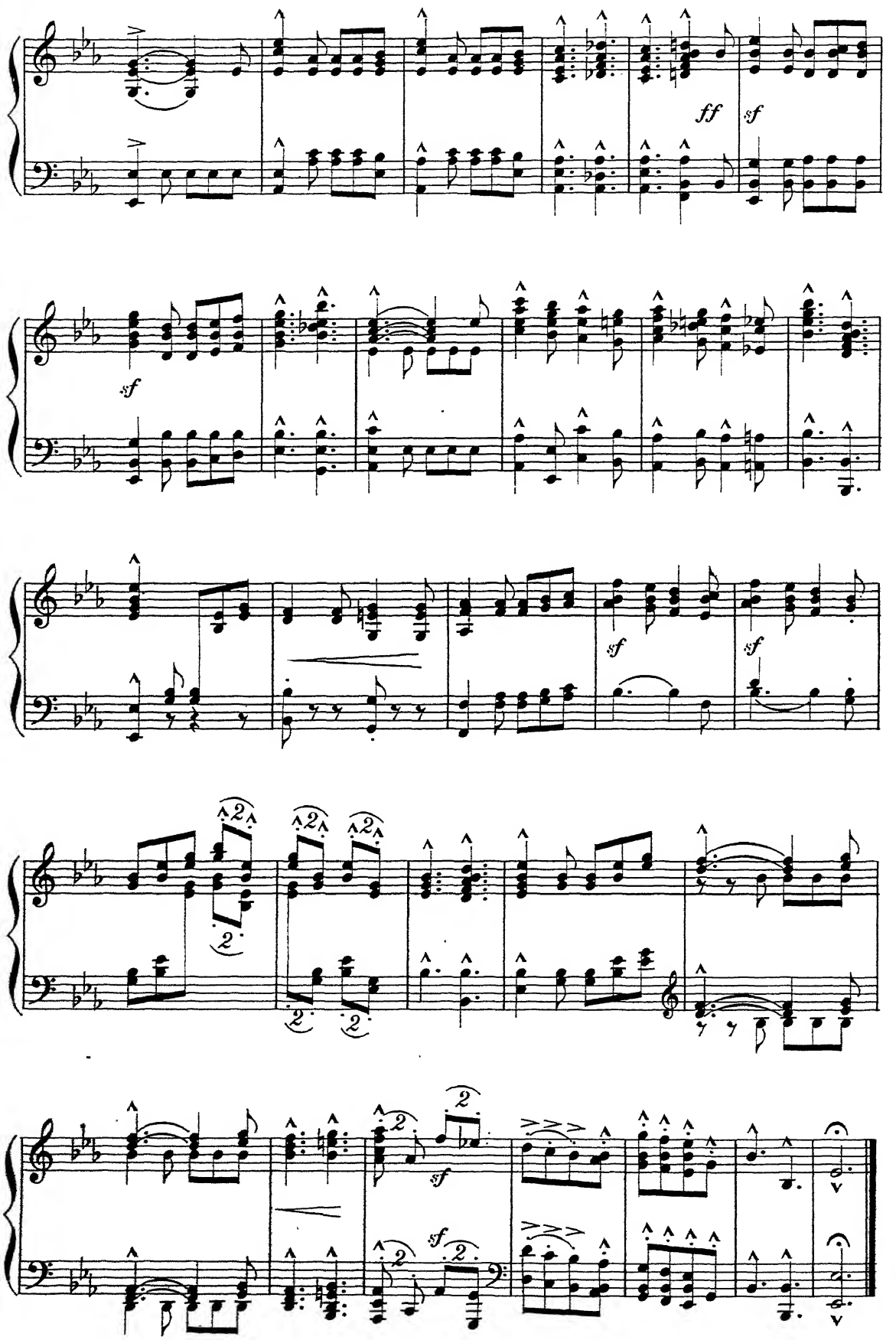
Vivace con forza. (♩.=120.)




sf
sf
sf
dim.
p
Ped.
Ped.

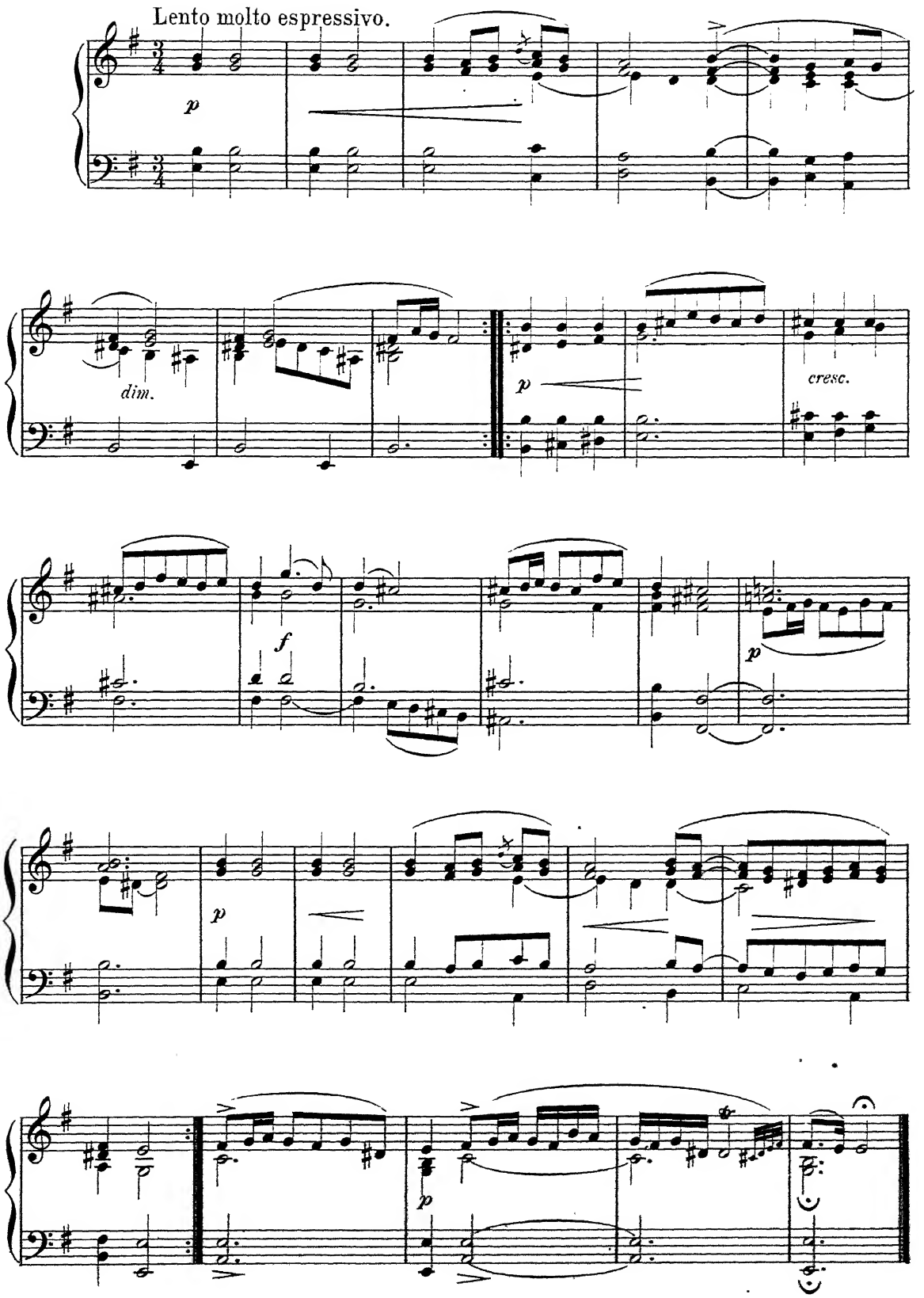

p
Ped.
Ped.
Ped.
p
Ped.


Ped.
f
sf
sf
Ped.
Ped.
sf
sf
p


ff
sf
sf
sf
sf
sf
sf
sf

Sàrabande.

W. BARGIEL, Op. 21. № 3.



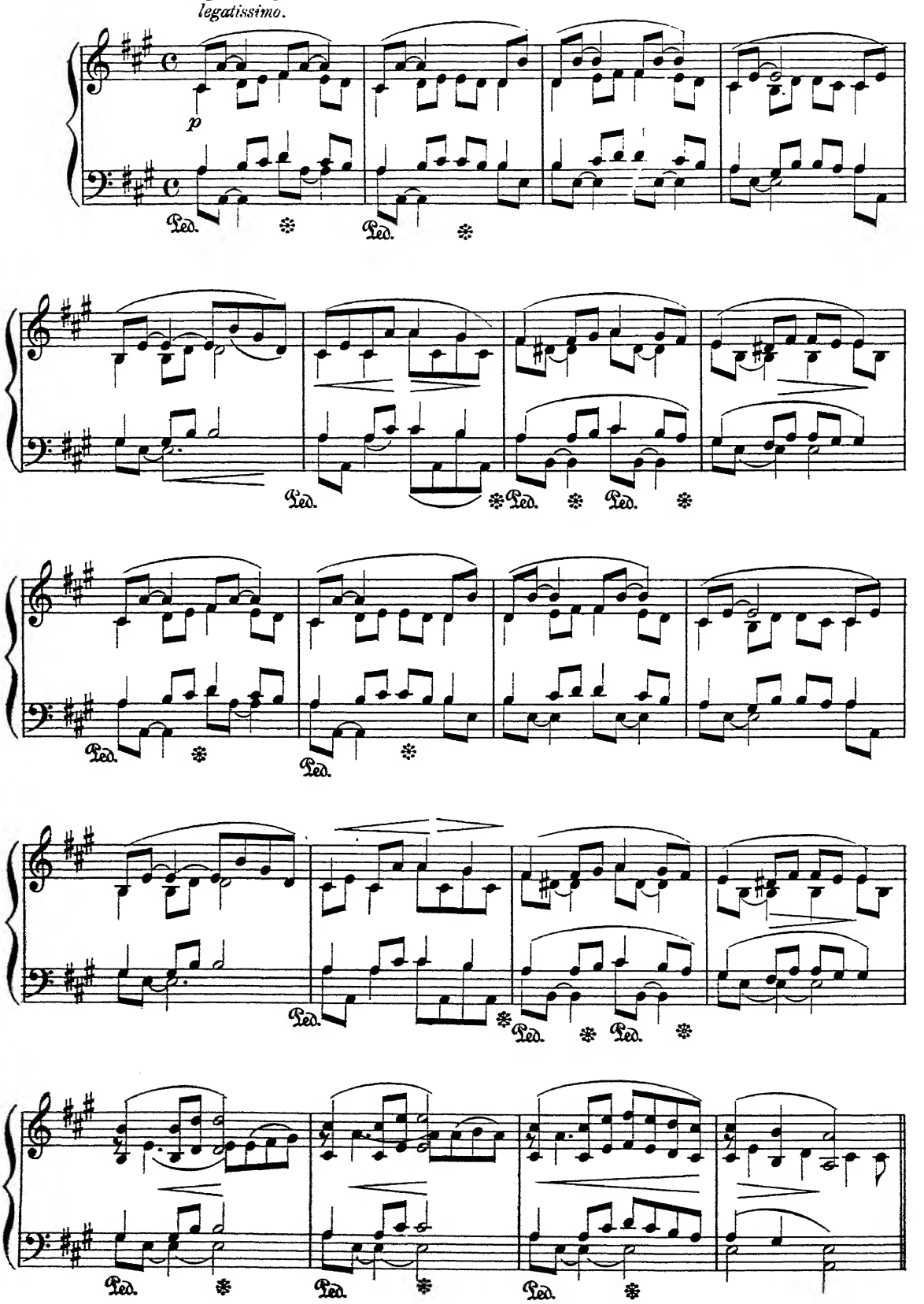
Zwiegesang.

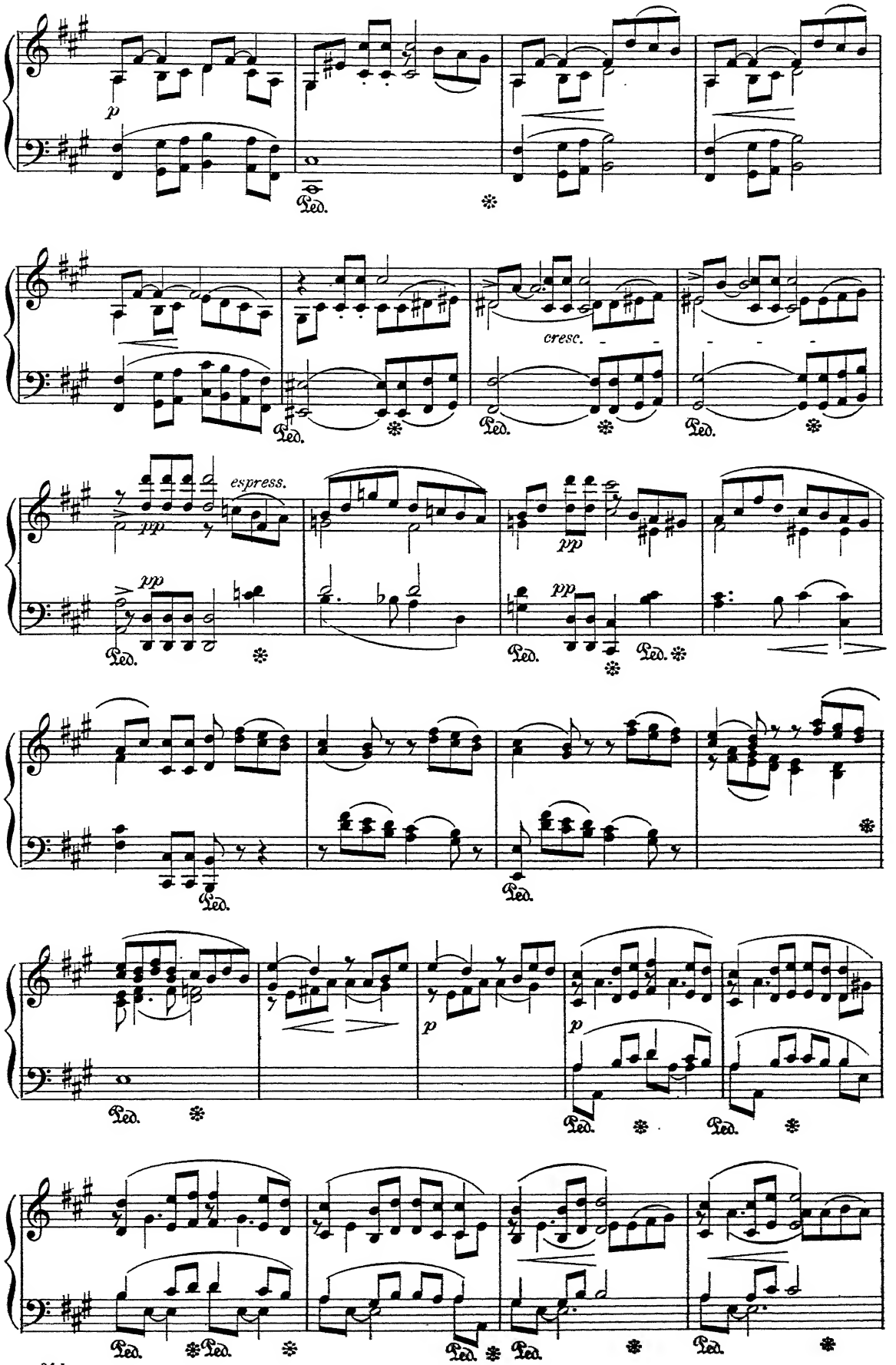
DUET.

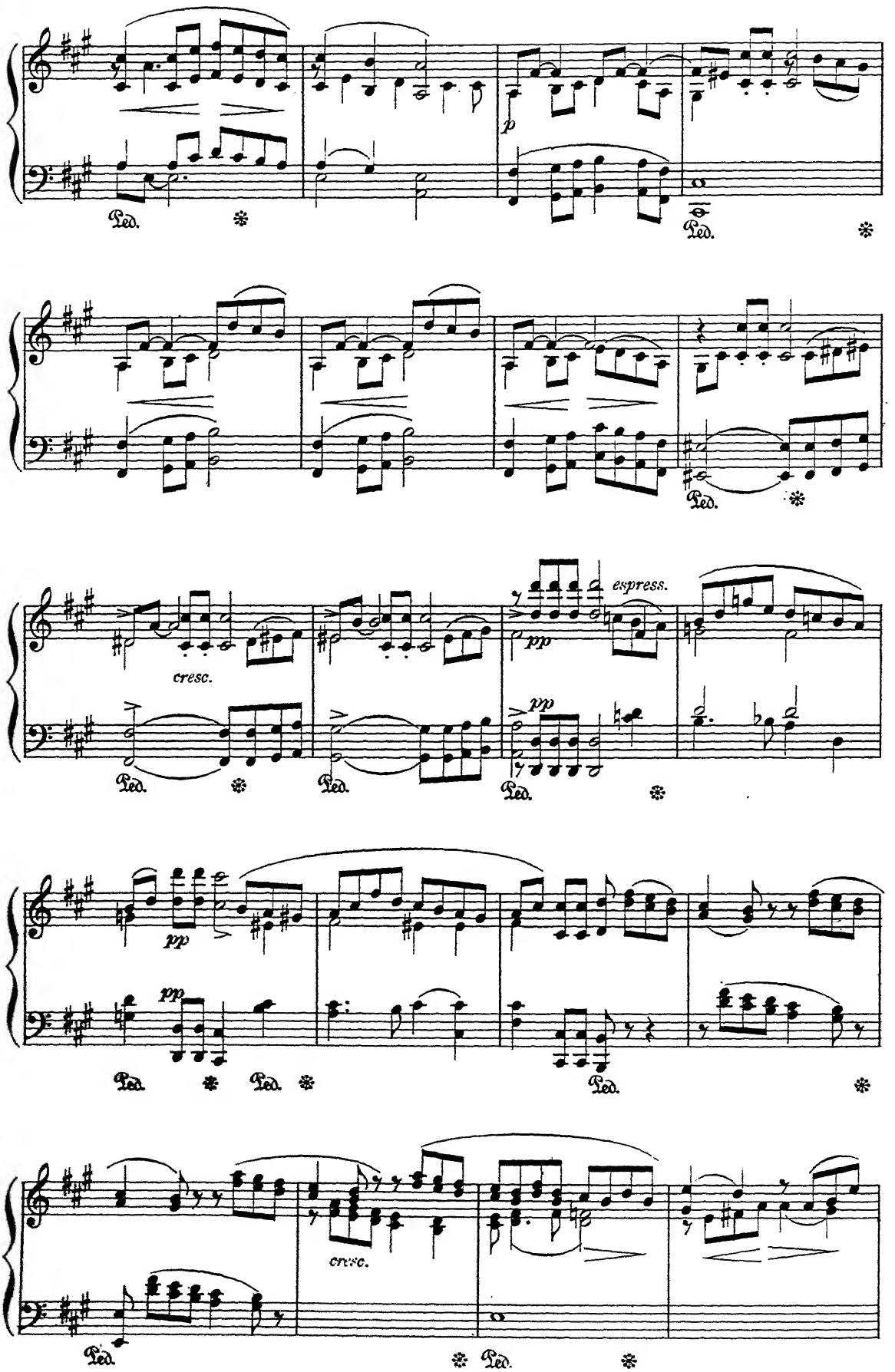
W. BARGIEL, Op. 21. № 2.

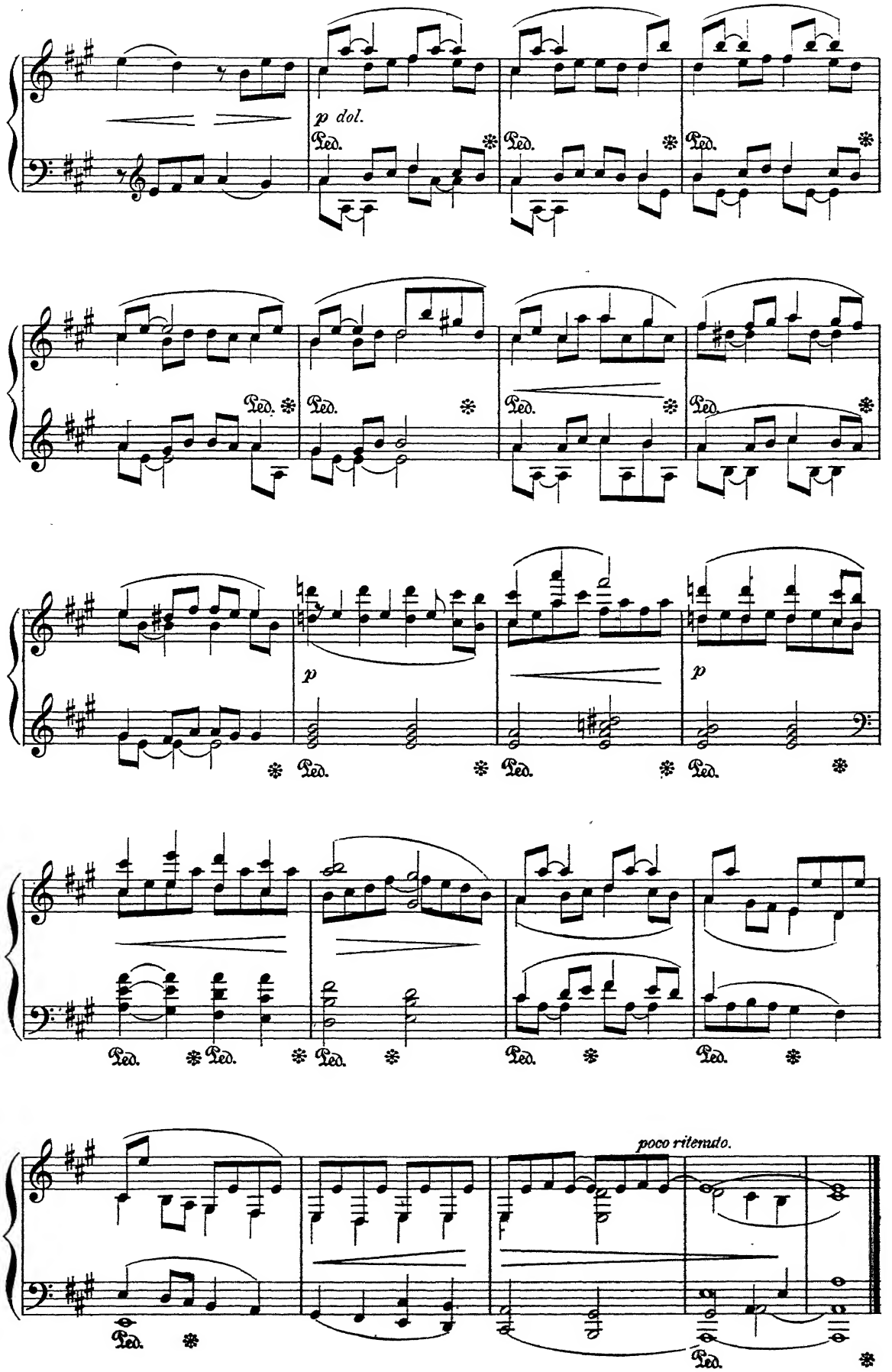
Allegretto poco Andante.

legatissimo.



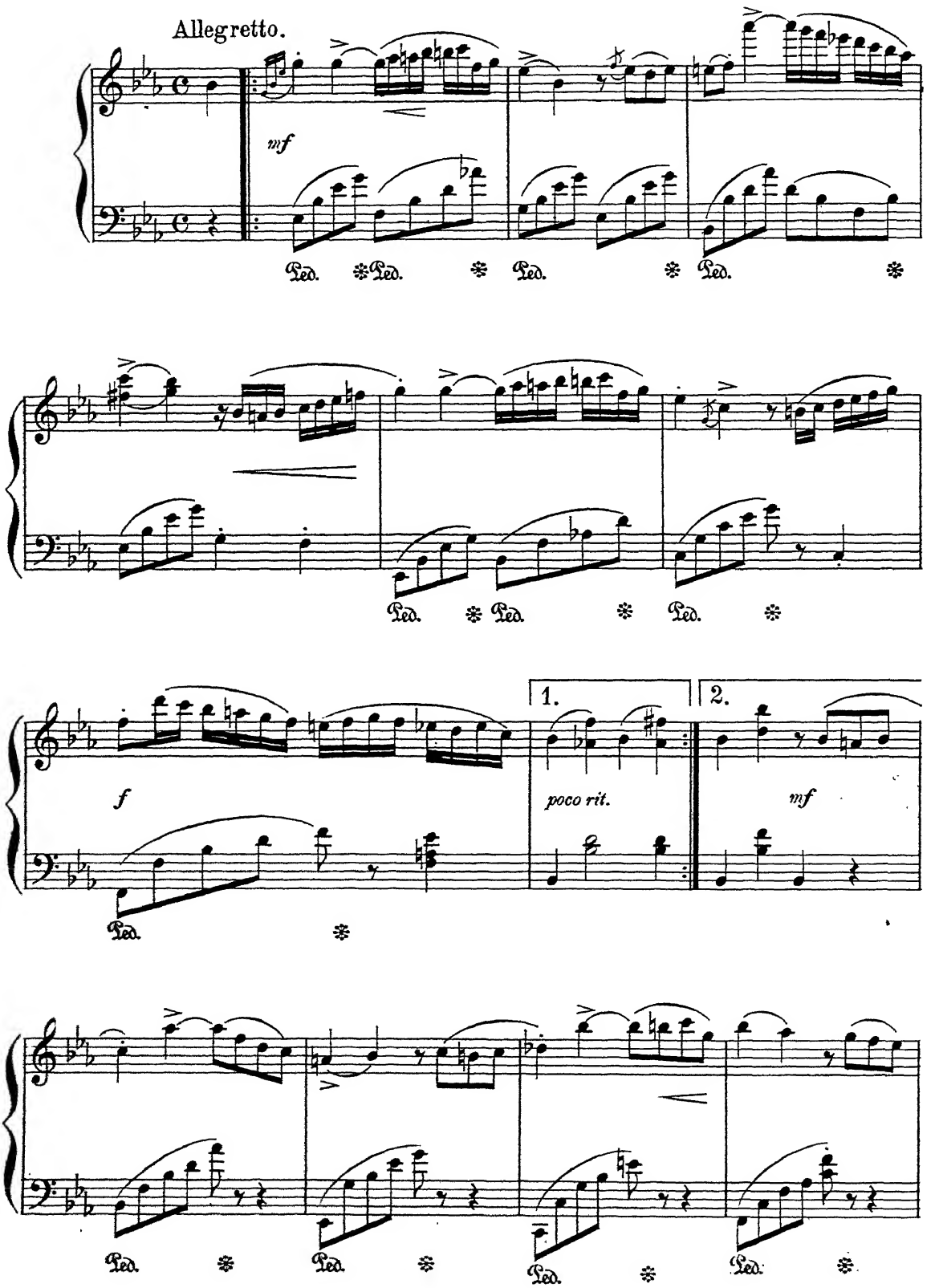

p
Ped.
cresc.
espress.
pp
Ped.
p
Ped.

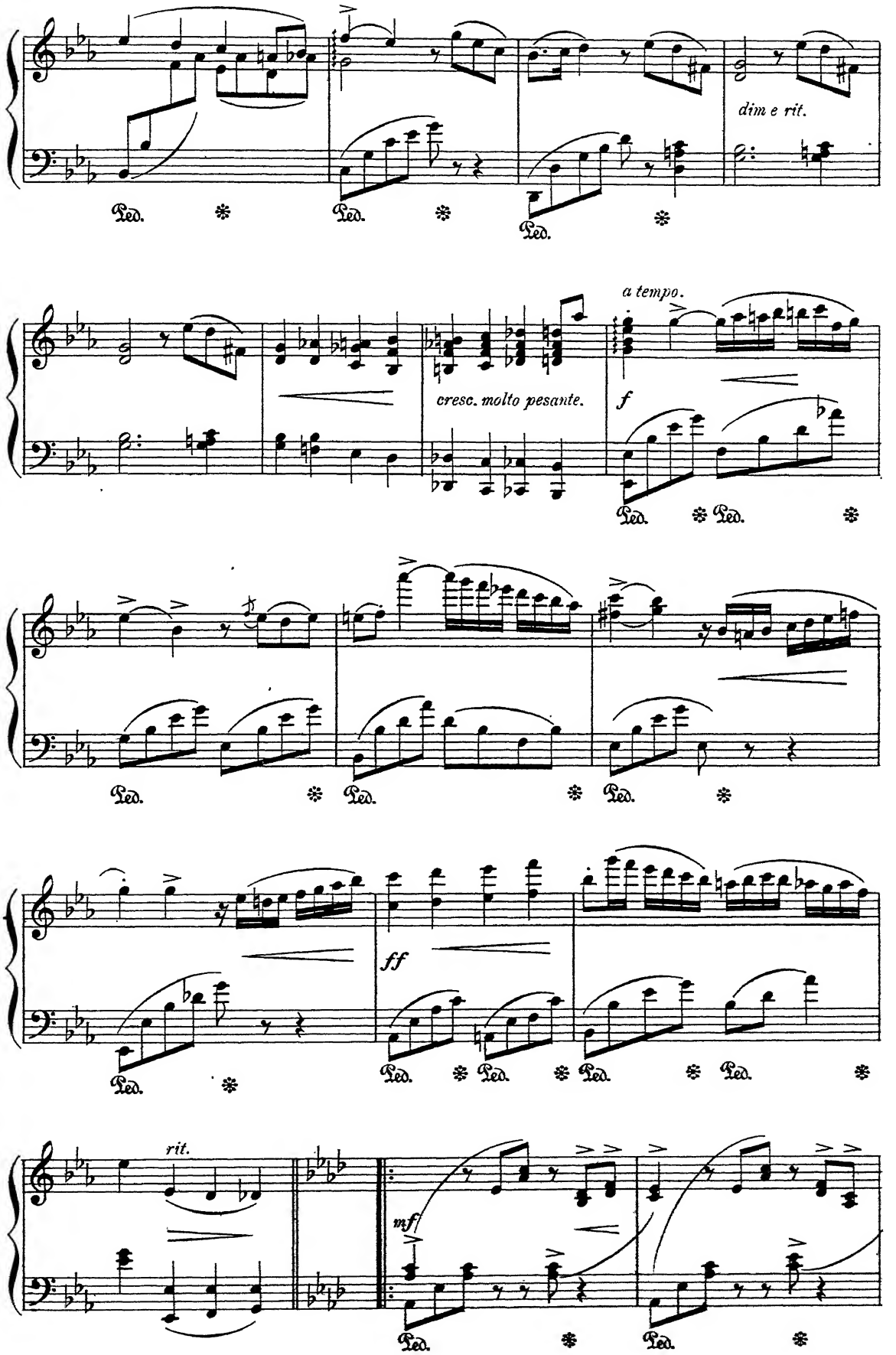

p
Ped.
cresc.
espress.
pp
pp
pp
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.

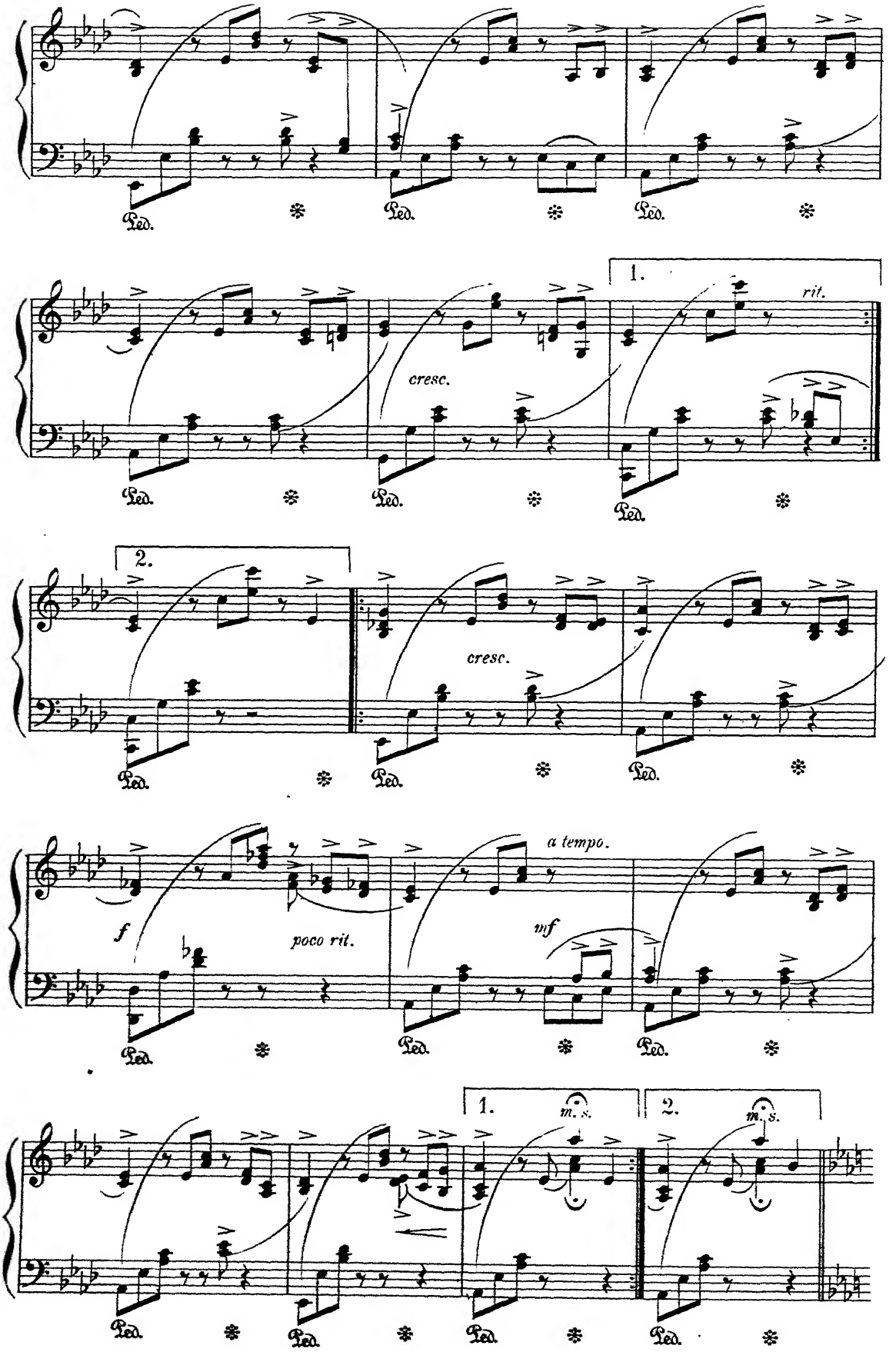

p dol.
Ped.
p
poco ritenuto.

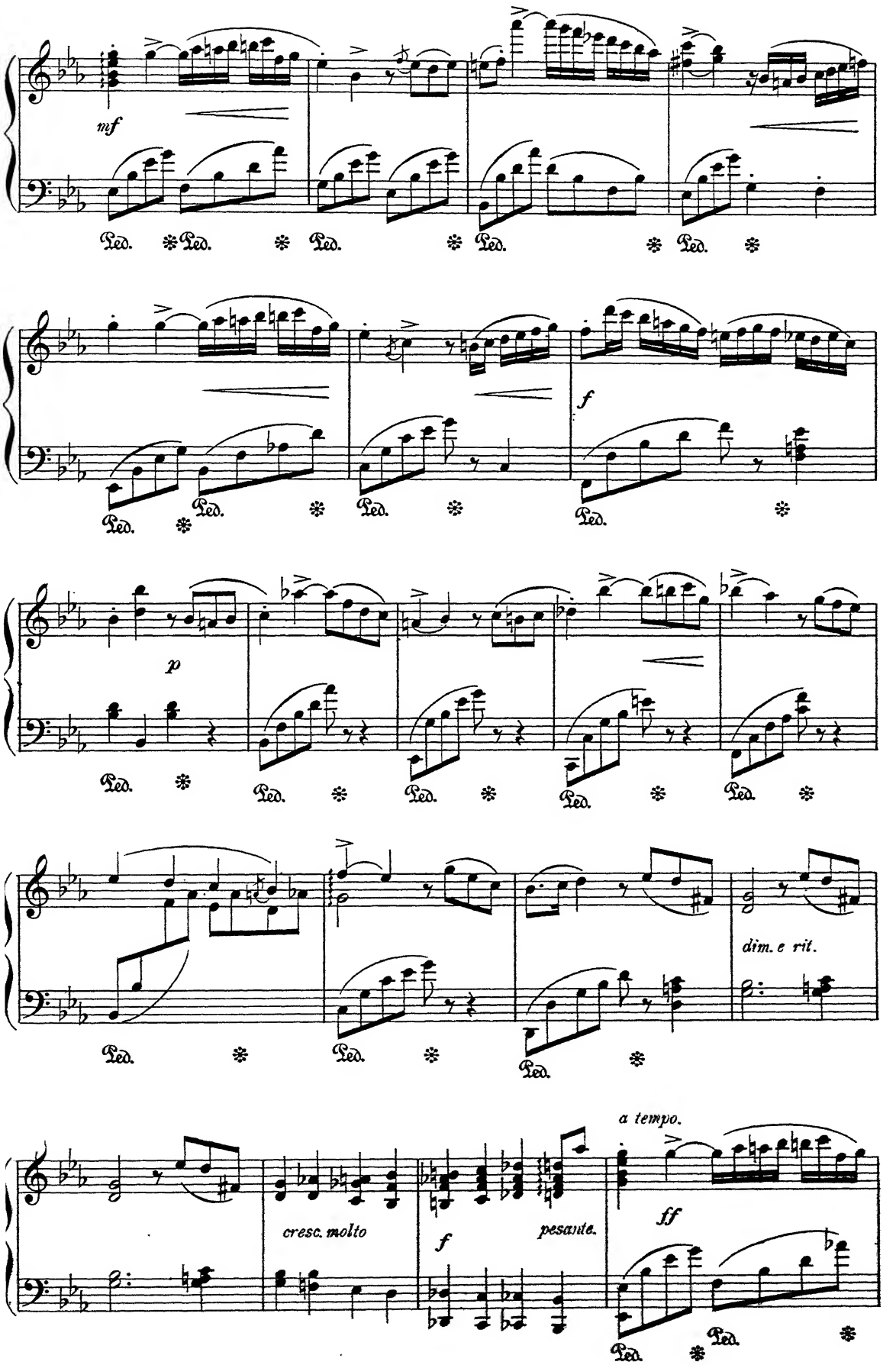
The Troubadour.

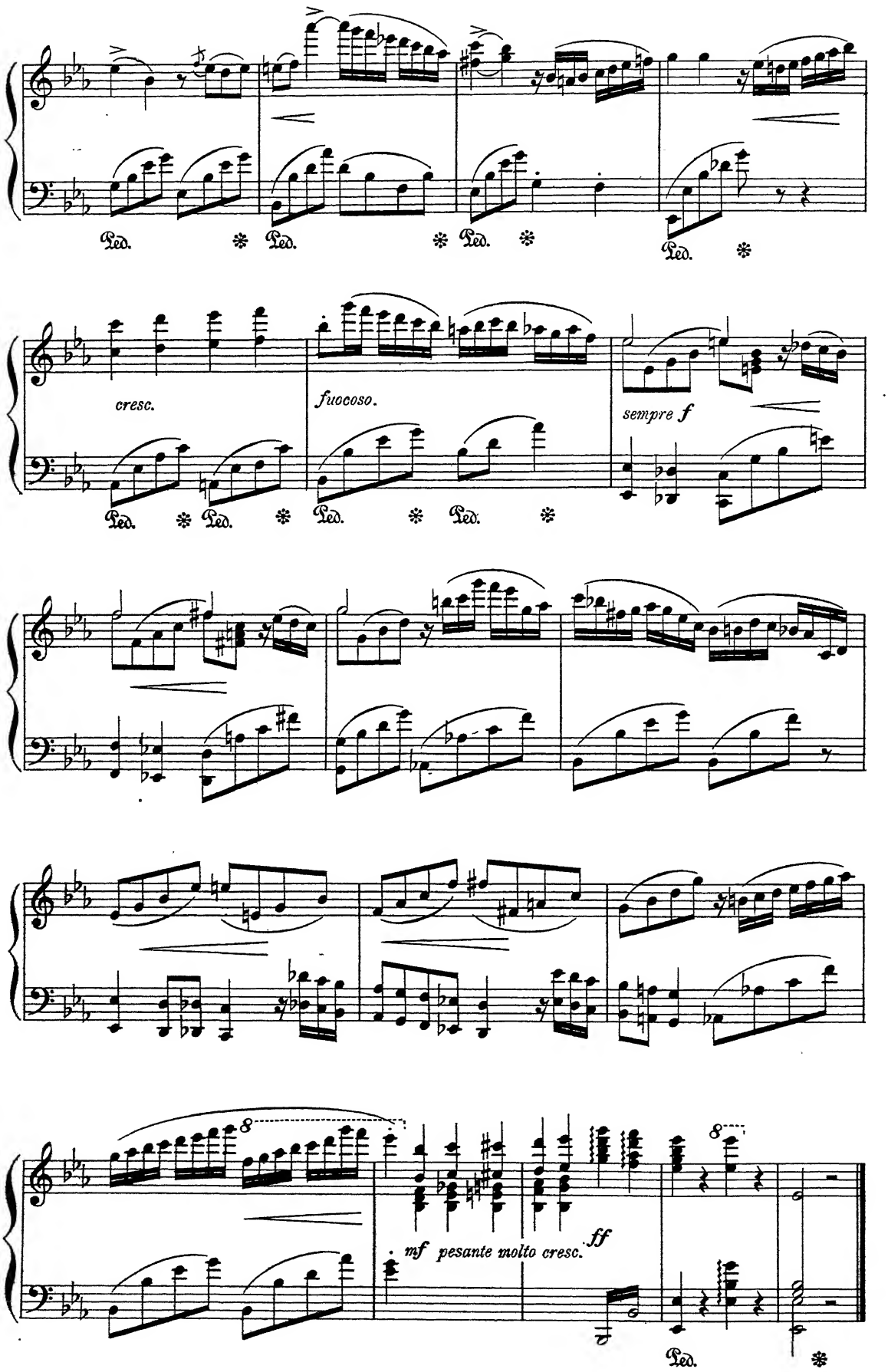
EDUARD ROHDE,
Op. 122. No 1.




dim e rit.
a tempo.
cresc. molto pesante.
f
ff
rit.
mf
Ped.

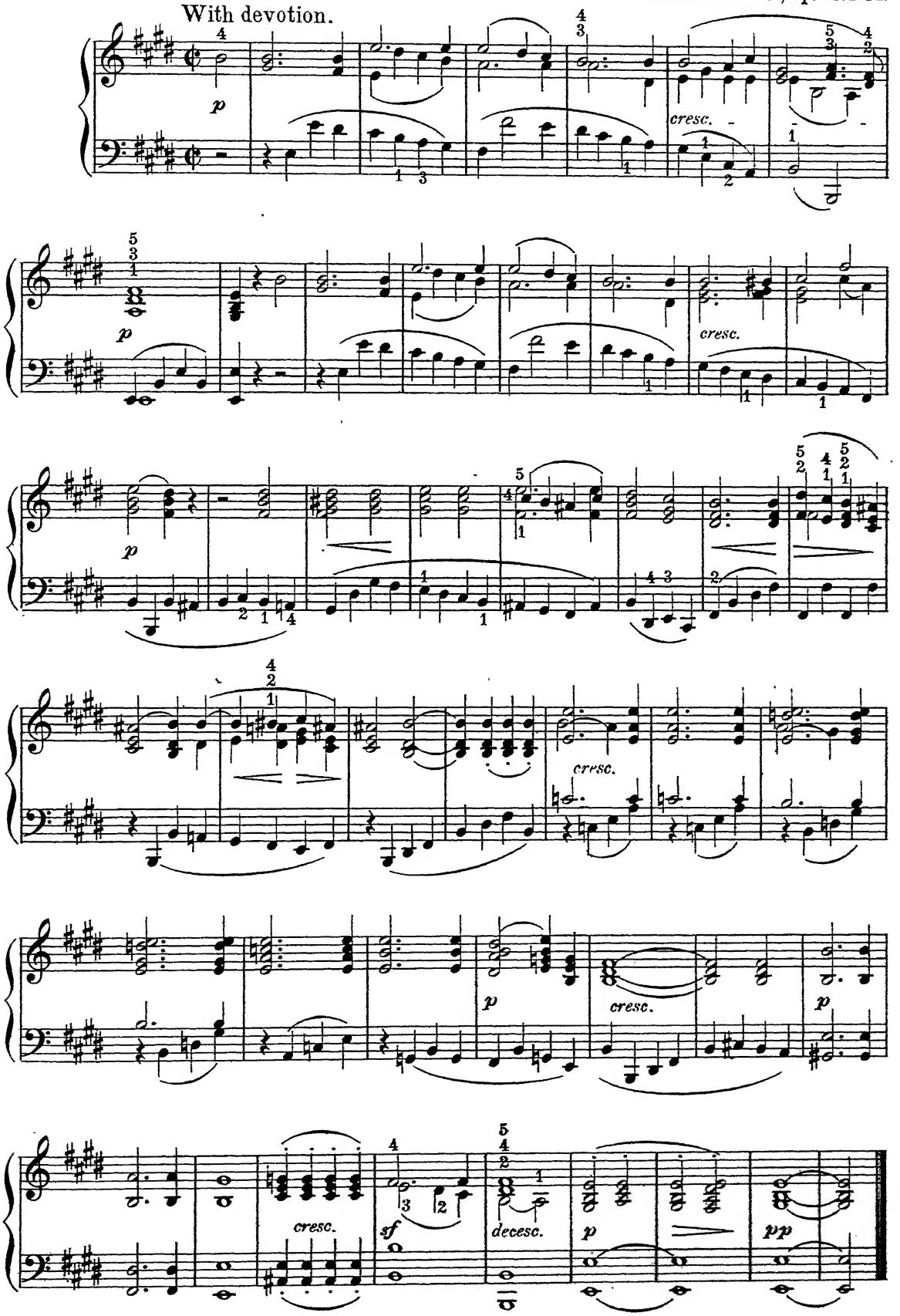

Ped.
1.
rit.
cresc.
2.
cresc.
f
poco rit.
a tempo.
mf
m. s.


mf
Ped.
f
p
dim. e rit.
cresc. molto
f
pesante.
a tempo.
ff


Ped.
cresc.
fuocoso.
sempre f
8
mf pesante molto cresc.
ff

Prayer.

L.v. BEETHOVEN, Op. 48. No 1.

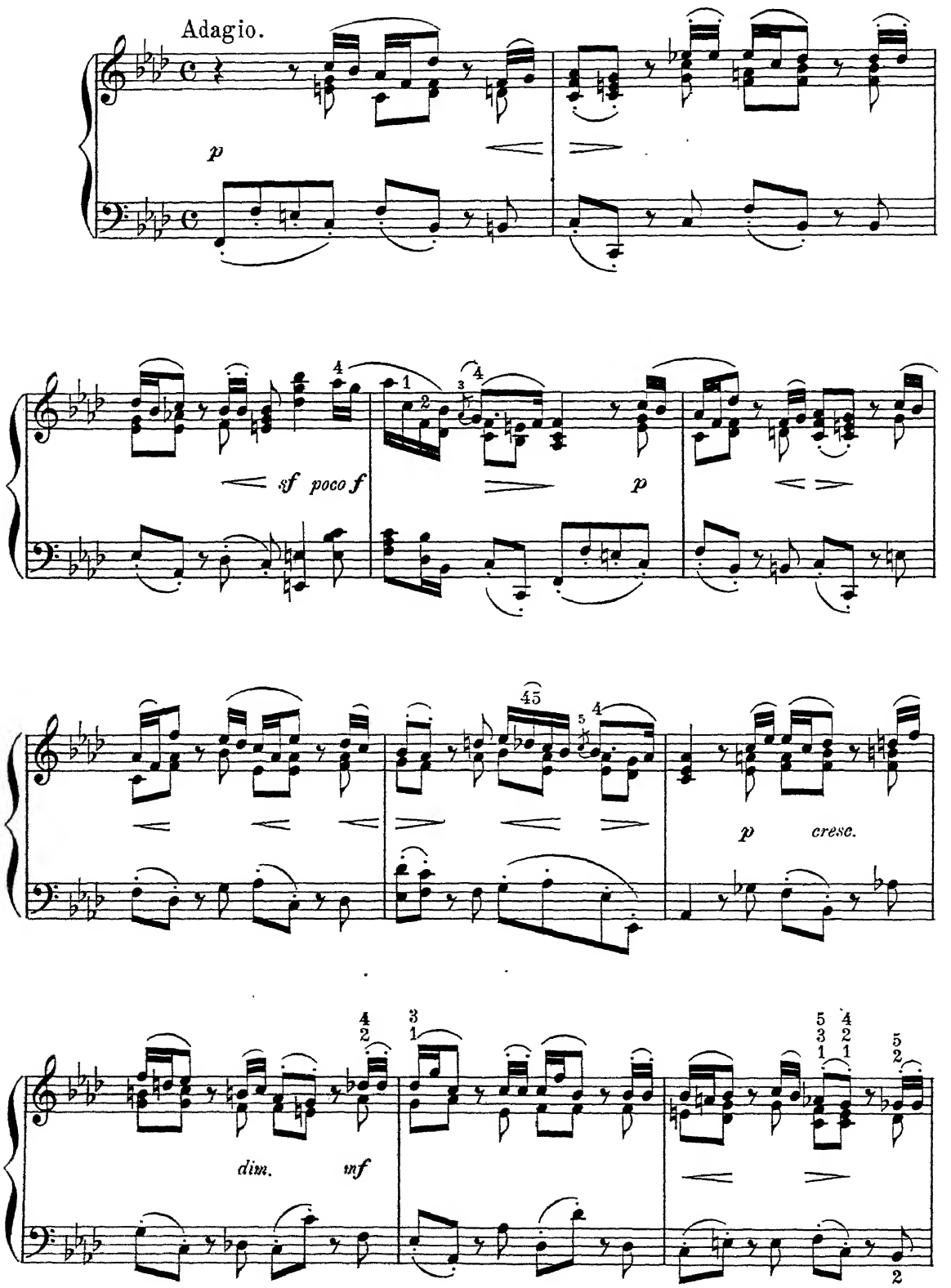


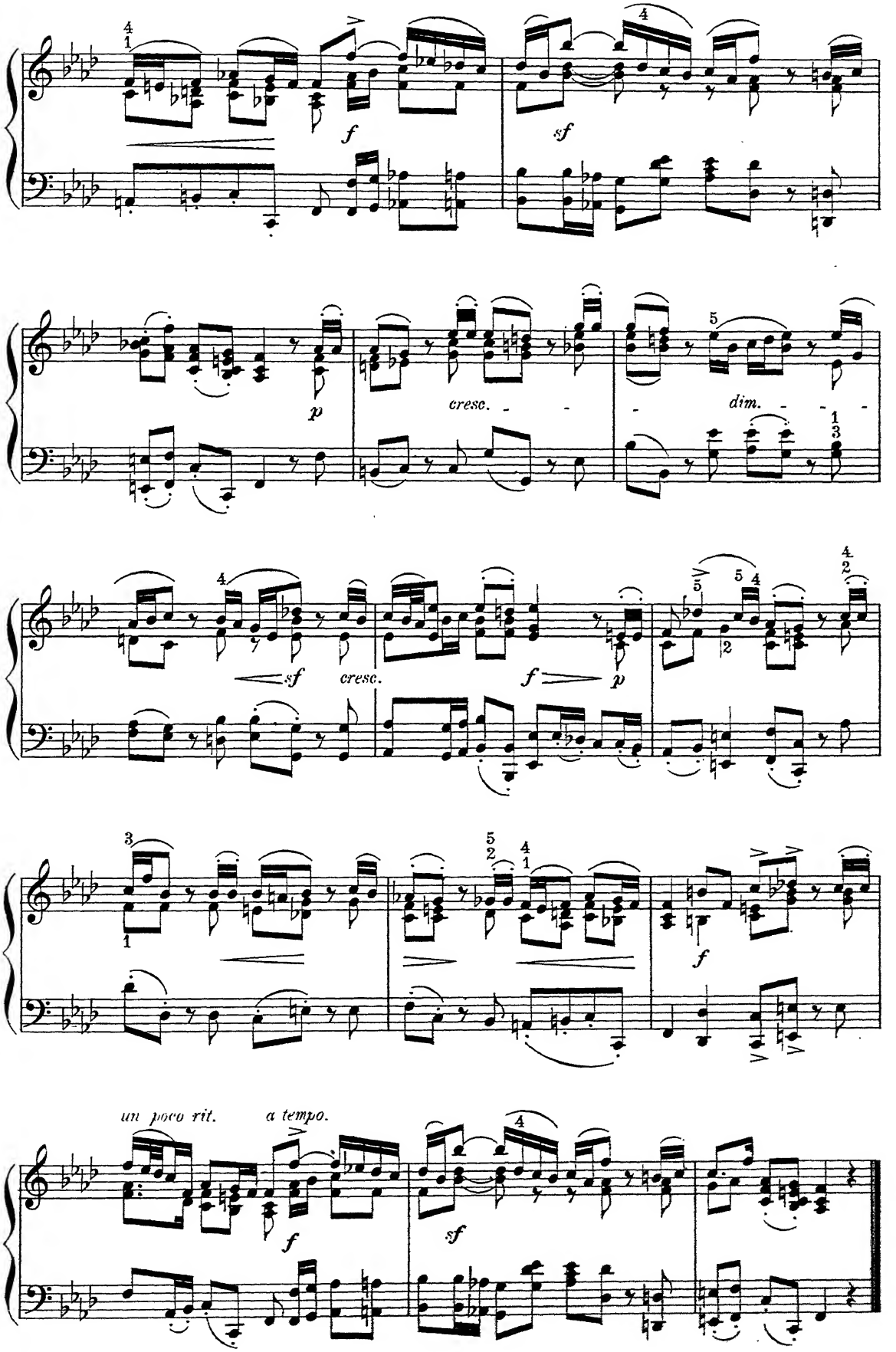
Sancta Mater.

from the

STABAT MATER.

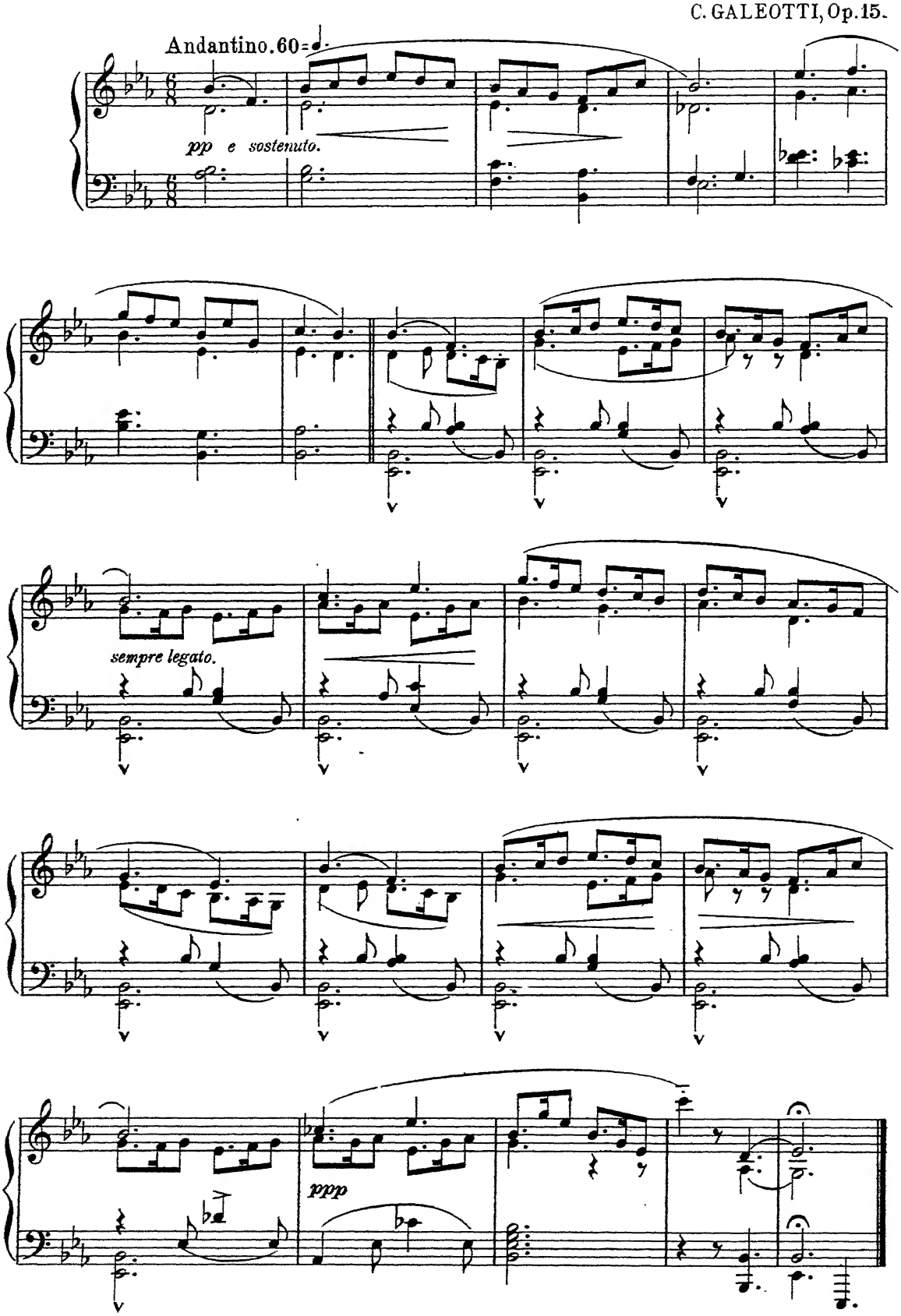
EMANUELE d'ASTORGA.

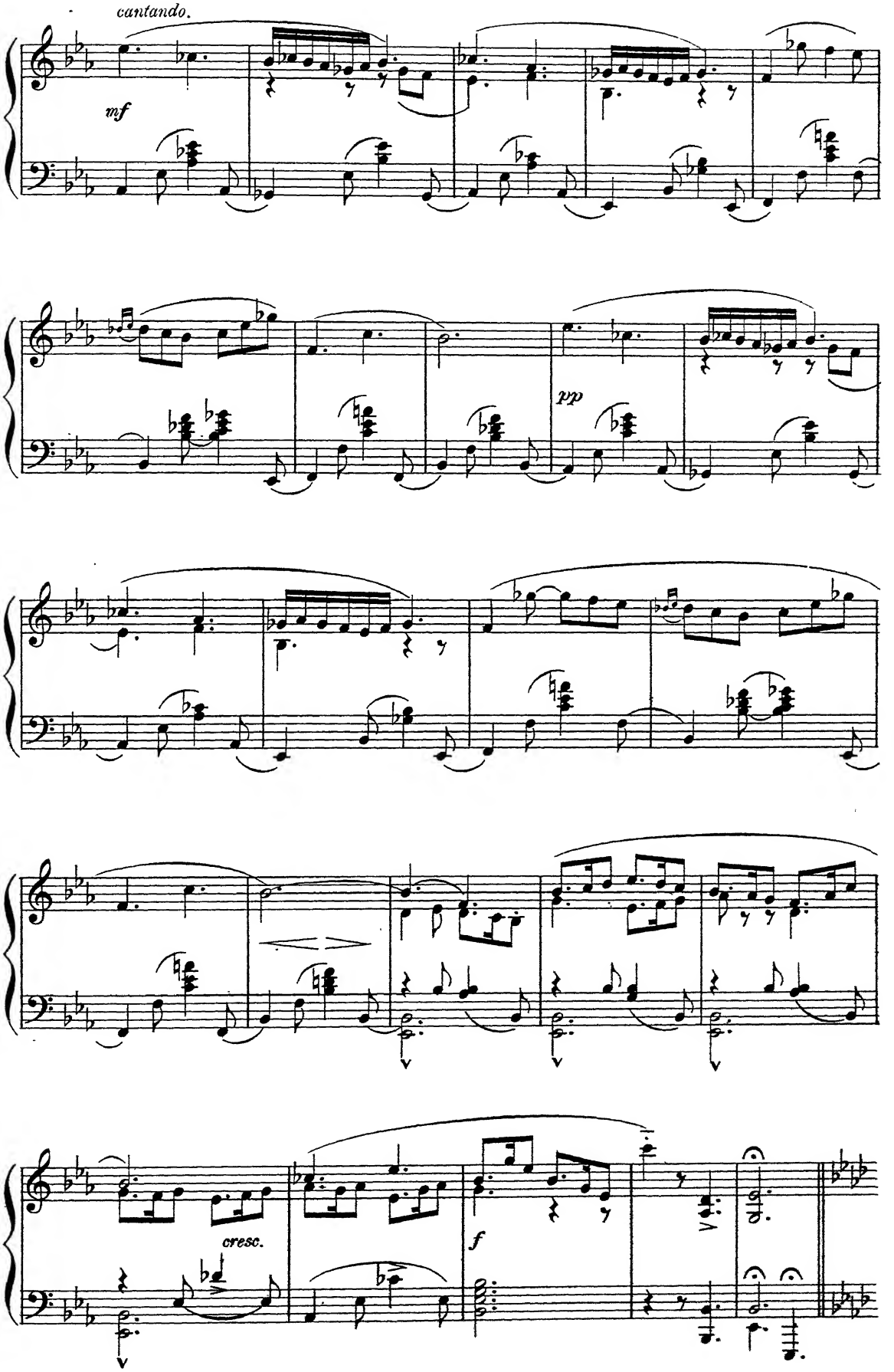


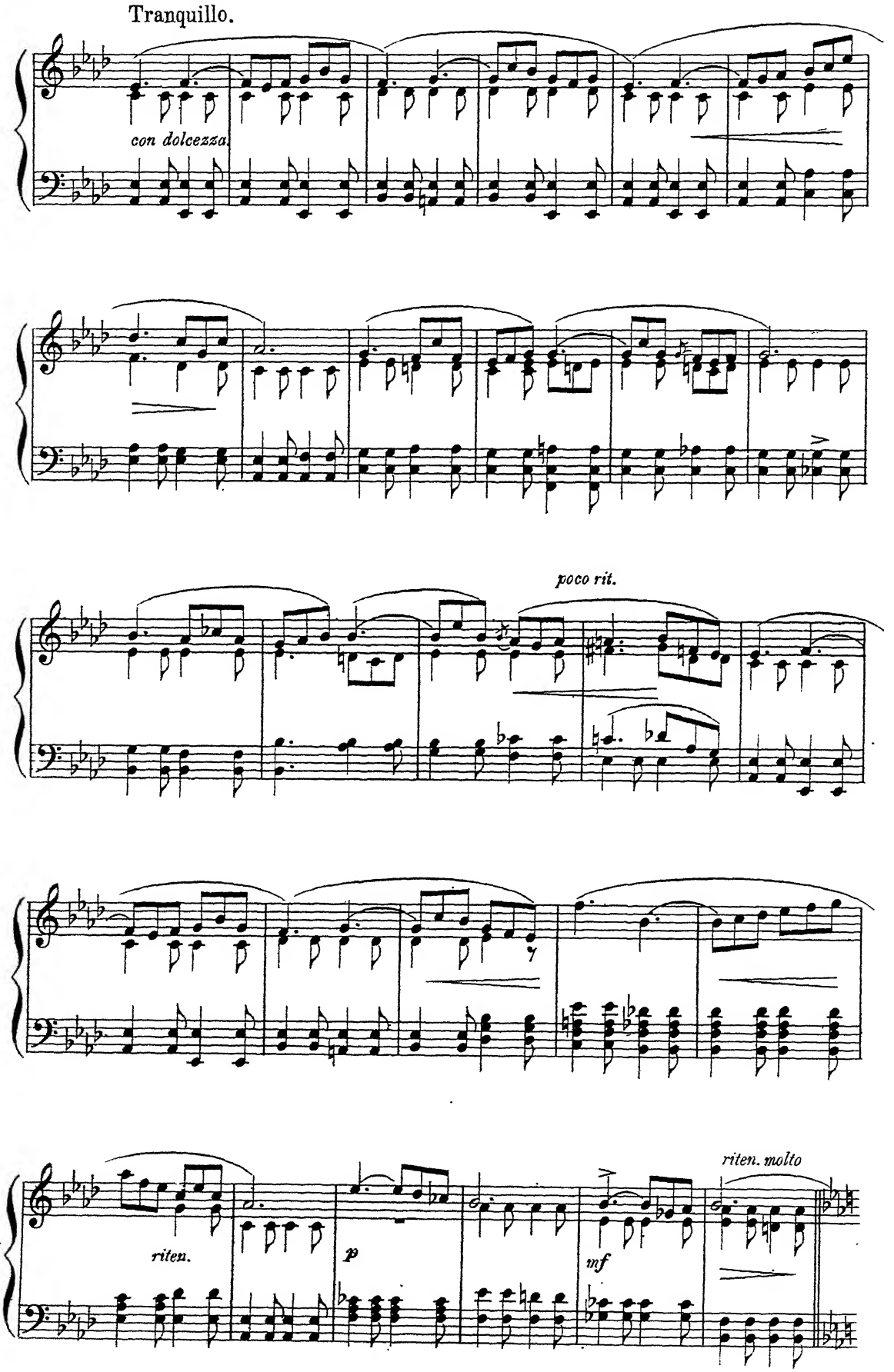

f
sf
p
cresc.
dim.
sf
cresc.
f
p
f
un poco rit.
a tempo.
f
sf

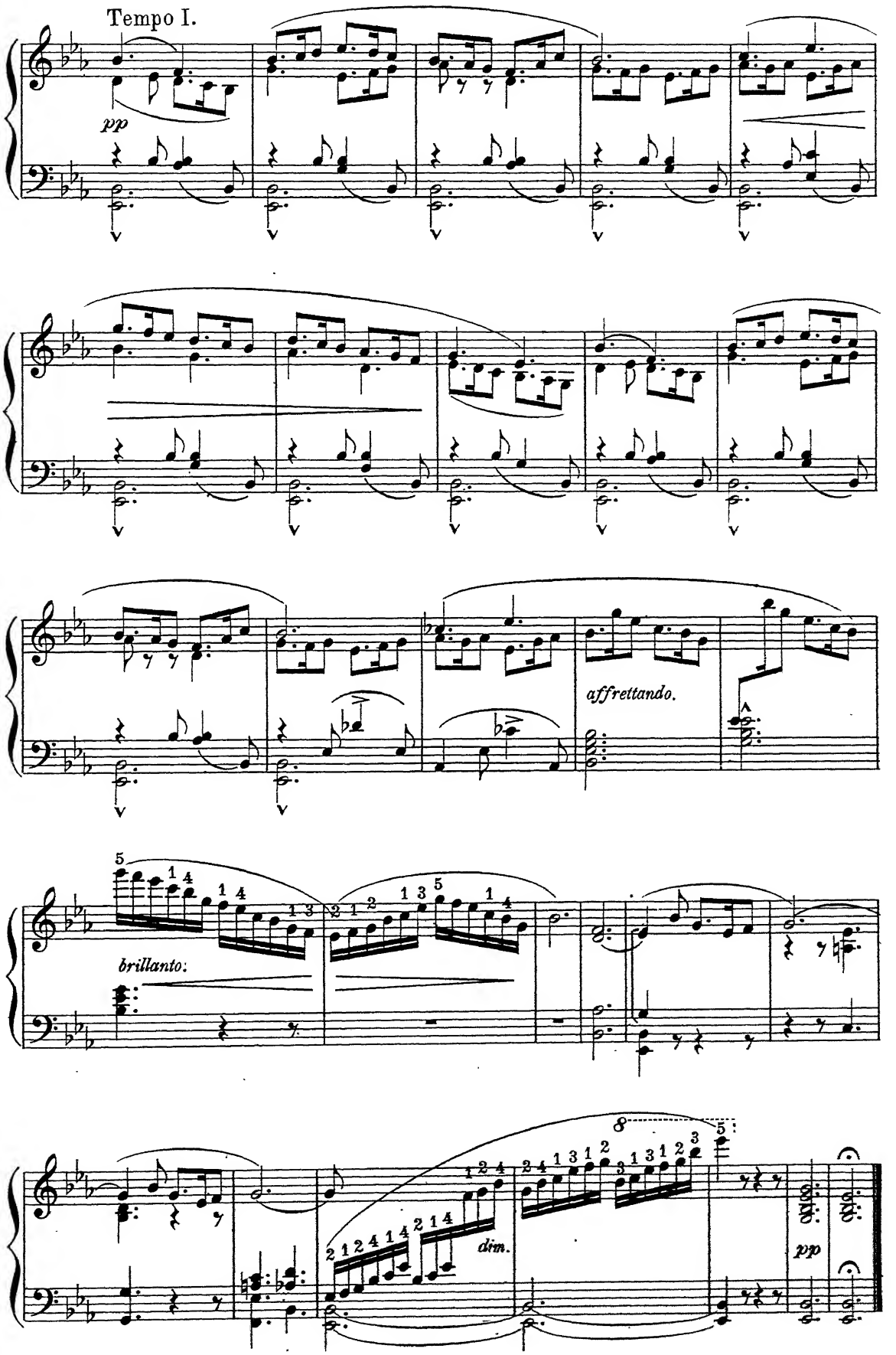
Berceuse.

C. GALEOTTI, Op. 15.




cantando.
mf
pp
cresc.
f

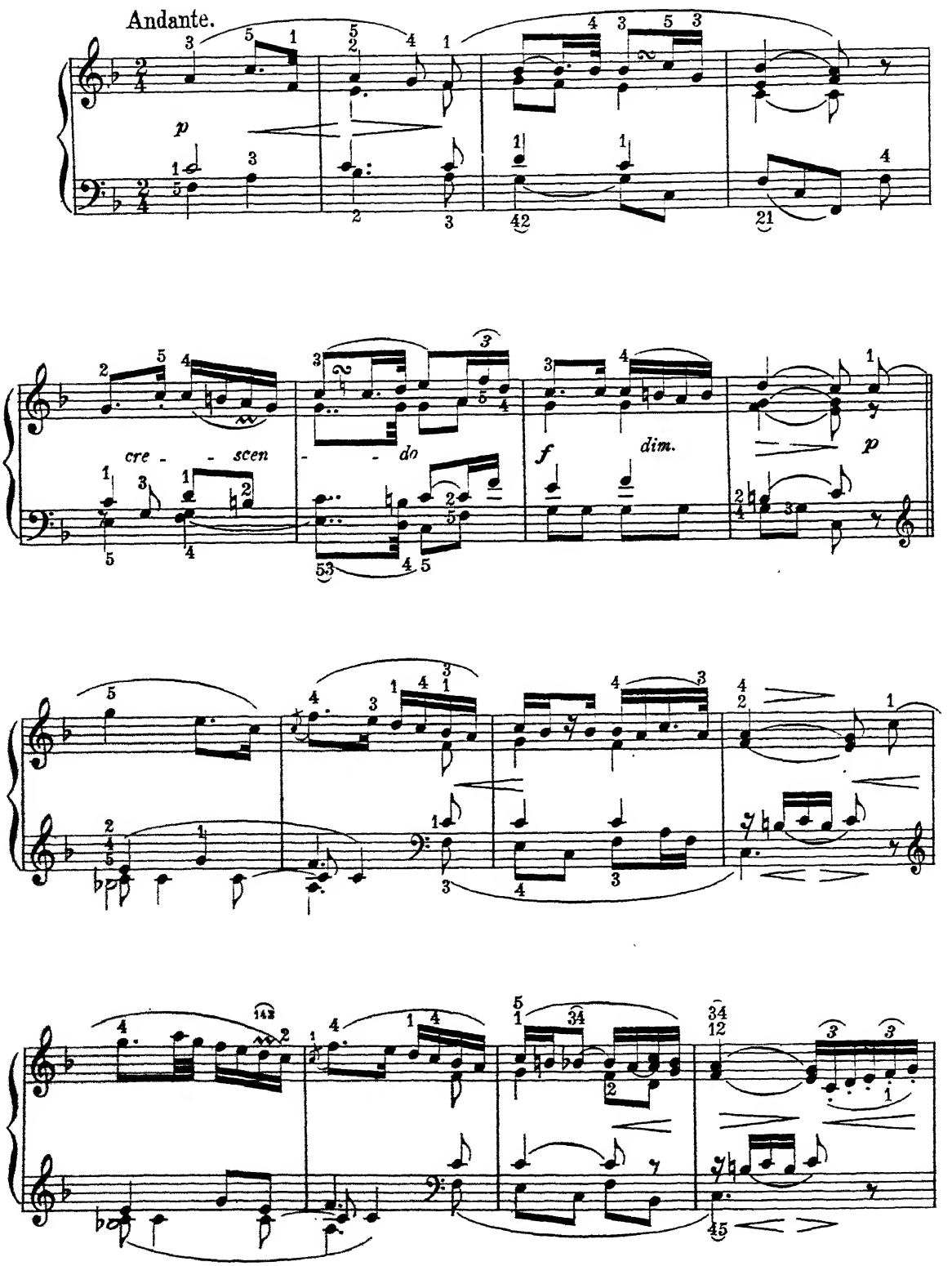

Tranquillo.
con dolcezza.
poco rit.
riten.
p
mf
riten. molto

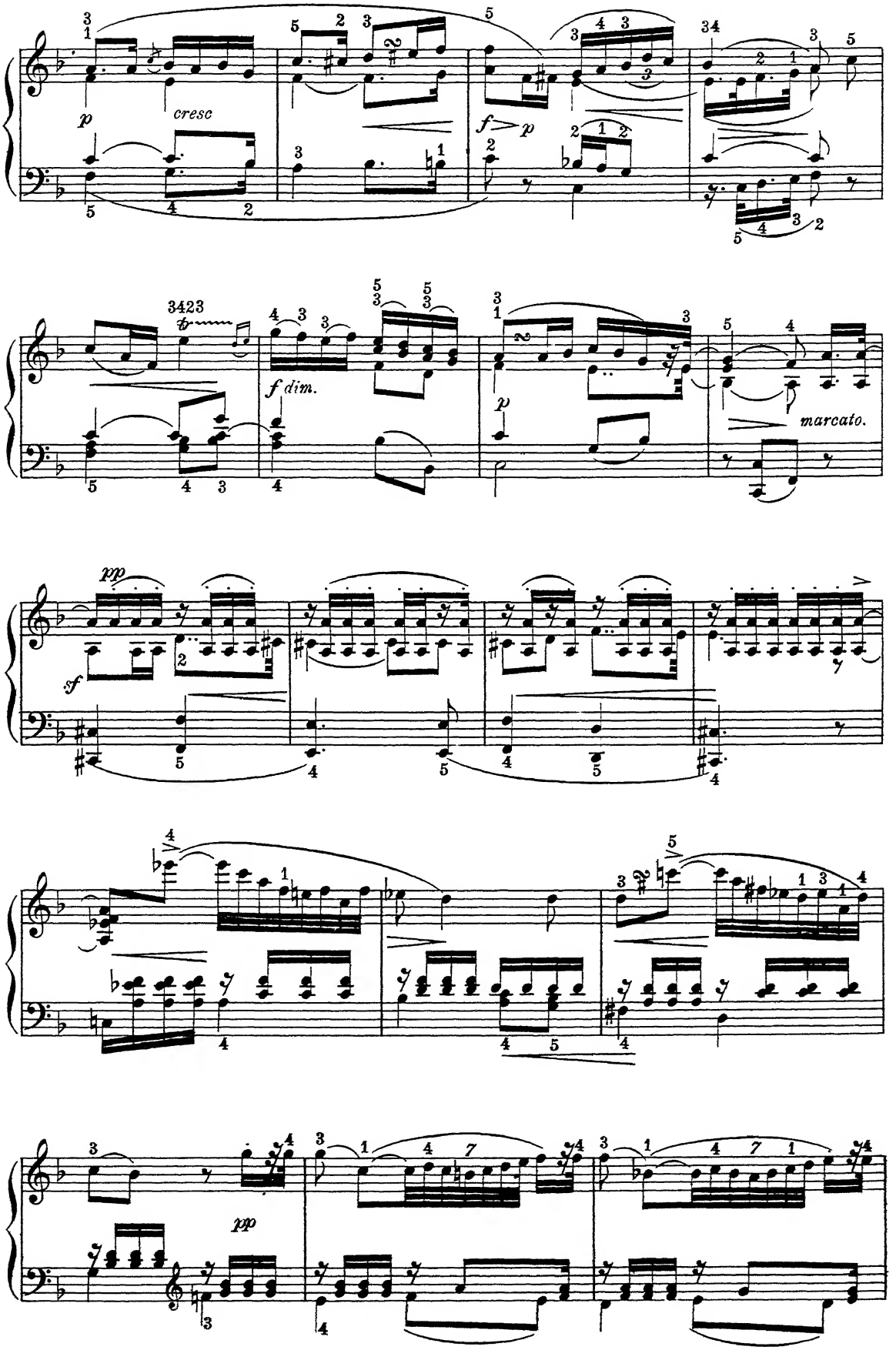

Tempo I.
pp
affrettando.
brillanto:
dim.
pp

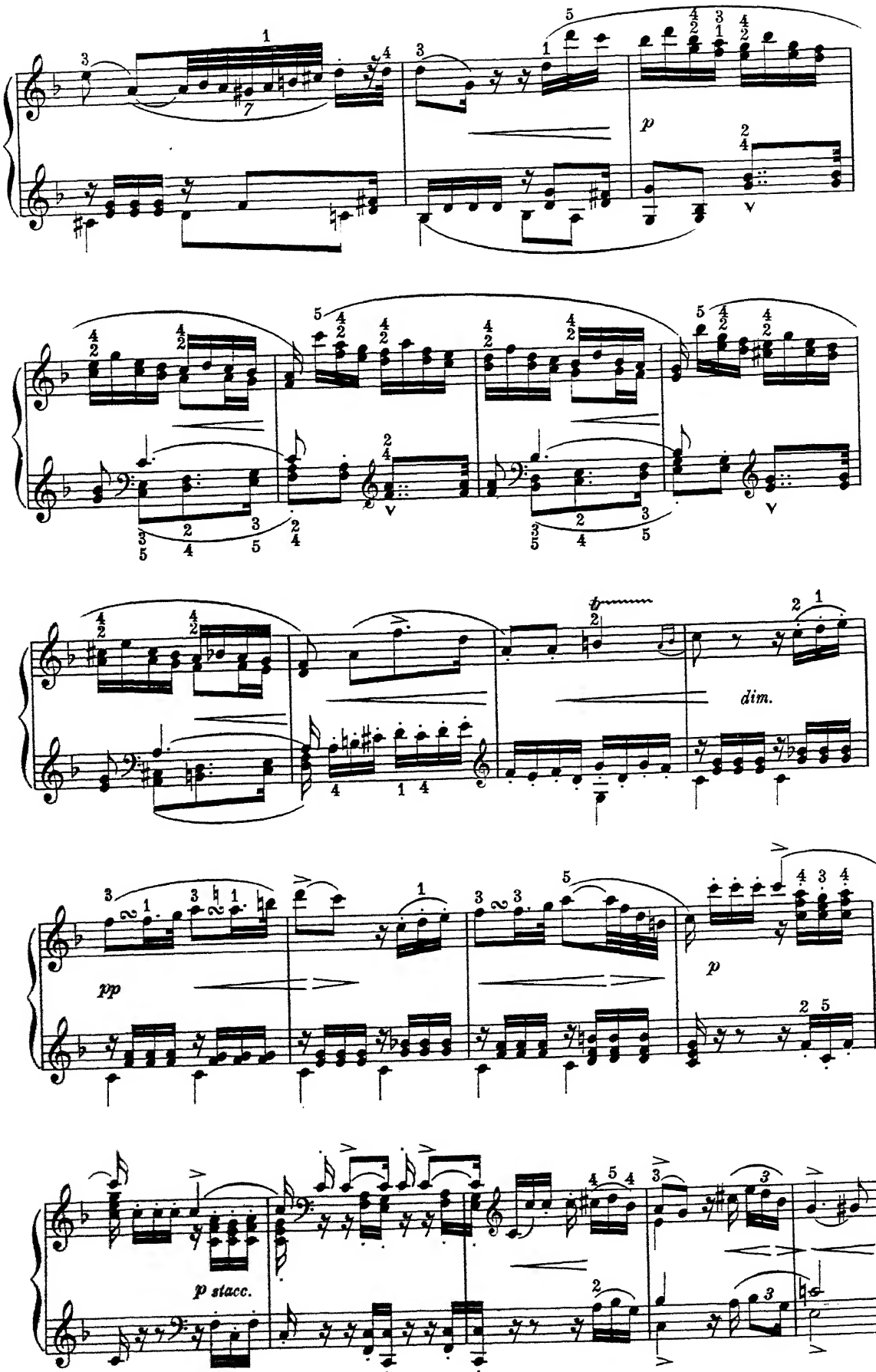
Andante Favori.

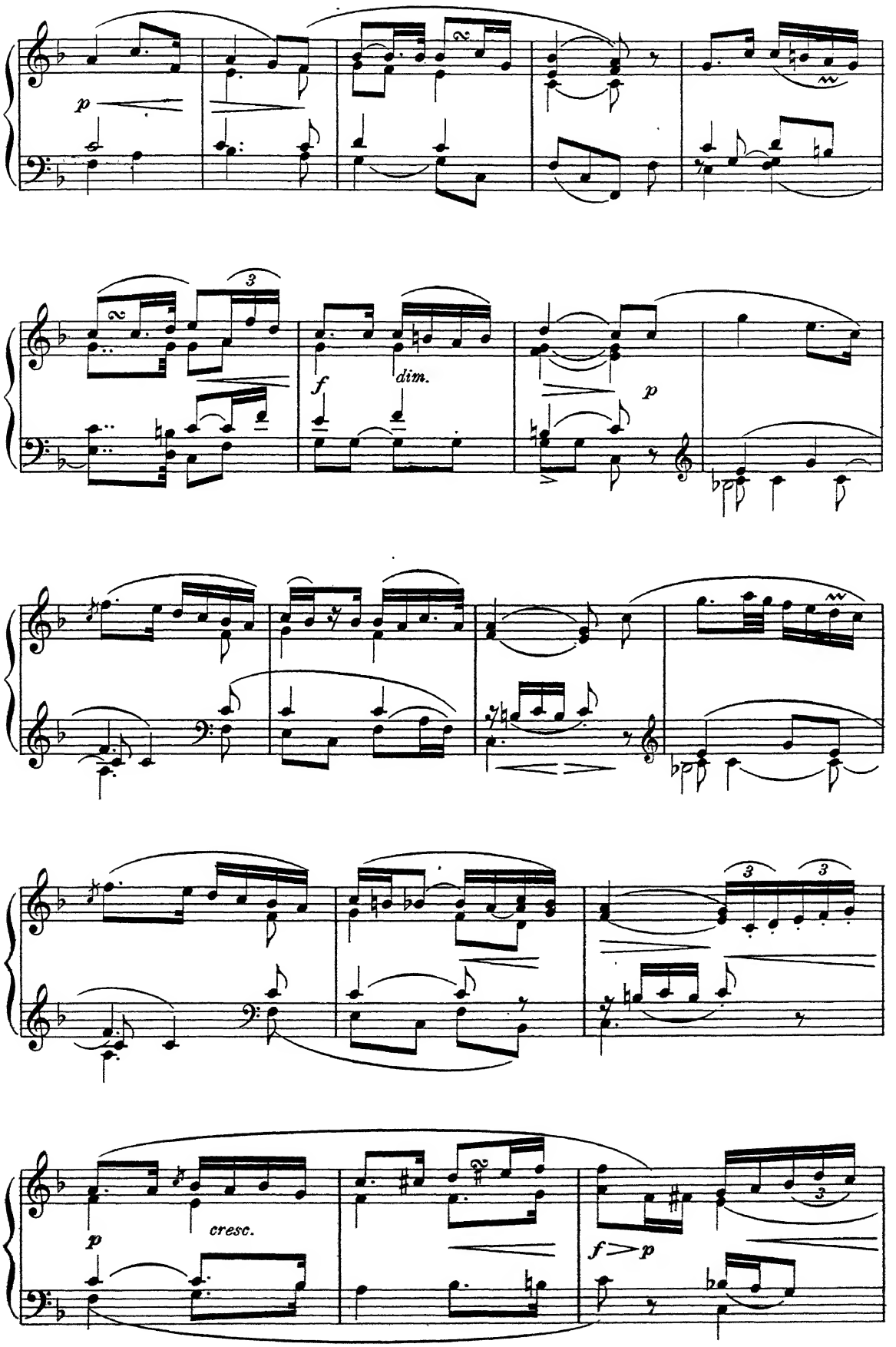
IN MOZART'S STYLE.

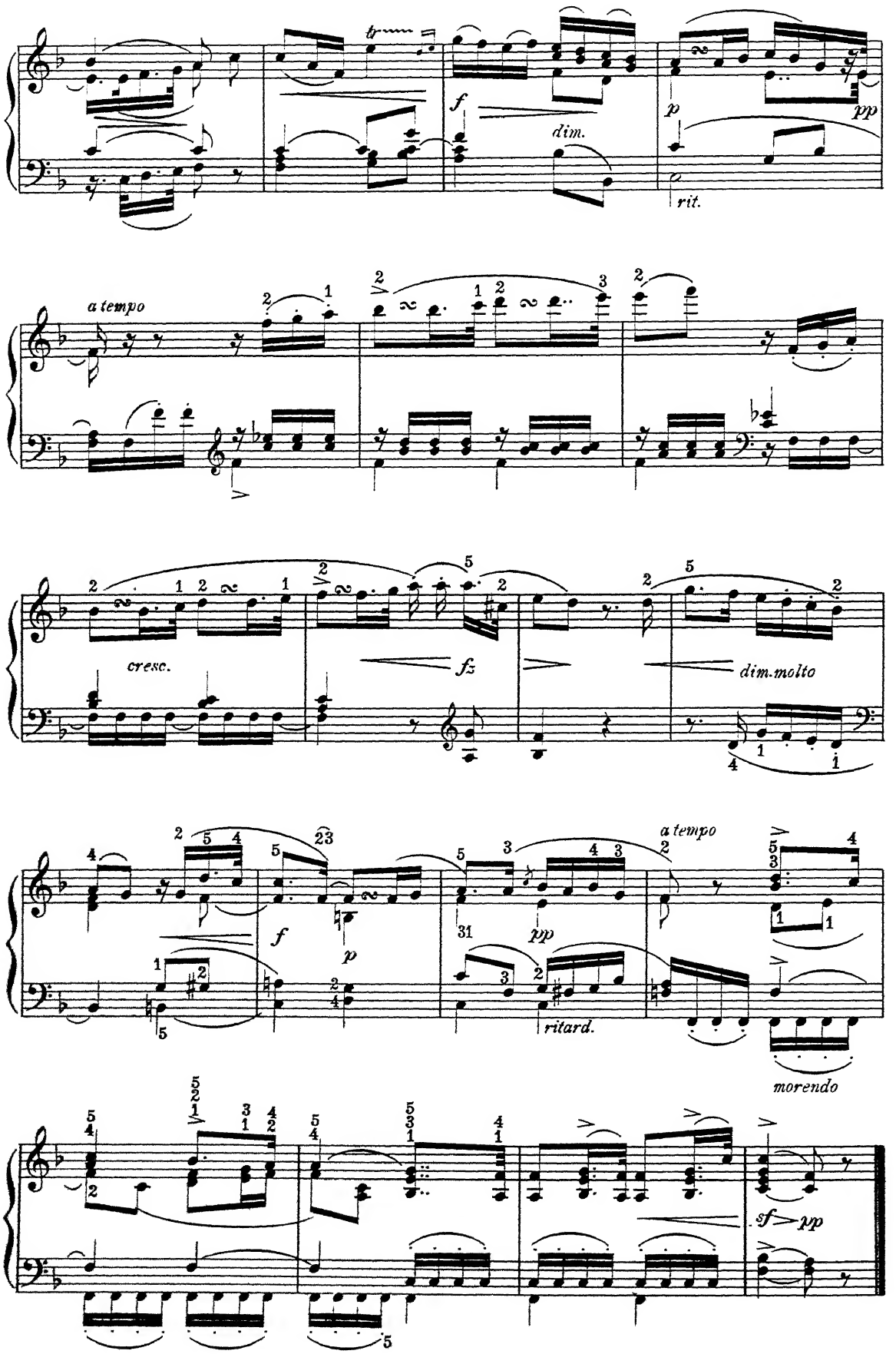
BENDEL, Op. 14. № 1.




p
cresc
f p
3423
f dim.
p
marcato.
pp
sf
pp


p
dim.
pp
p
p stacc.

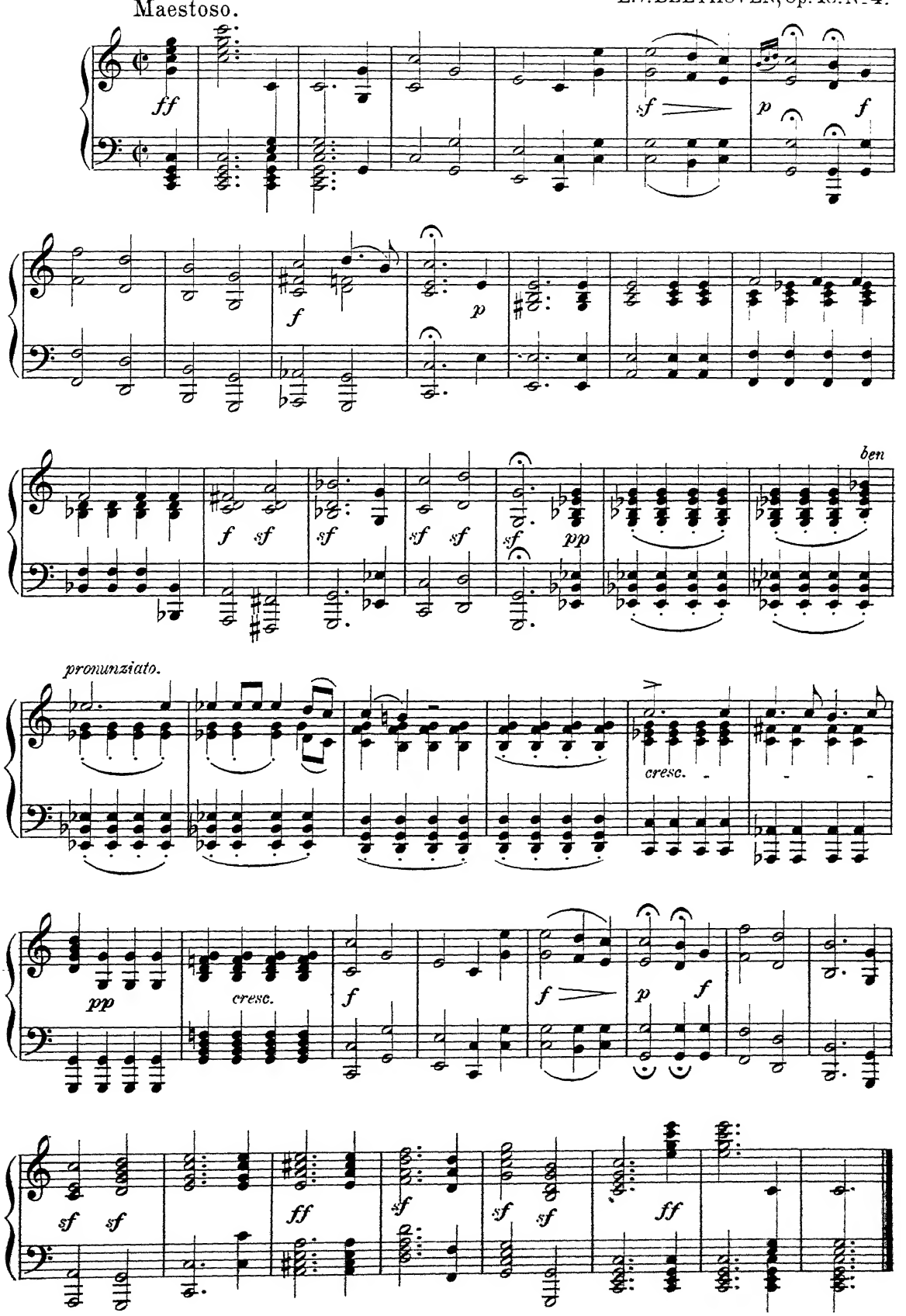

p
3
f
dim.
p
3
3
p
cresc.
f > p
3


tr
f
dim.
p
pp
rit.
a tempo
cresc.
fz
dim.molto
f
p
pp
ritard.
a tempo
morendo
sf
pp

The Glory of God in Nature.

SACRED SONG.

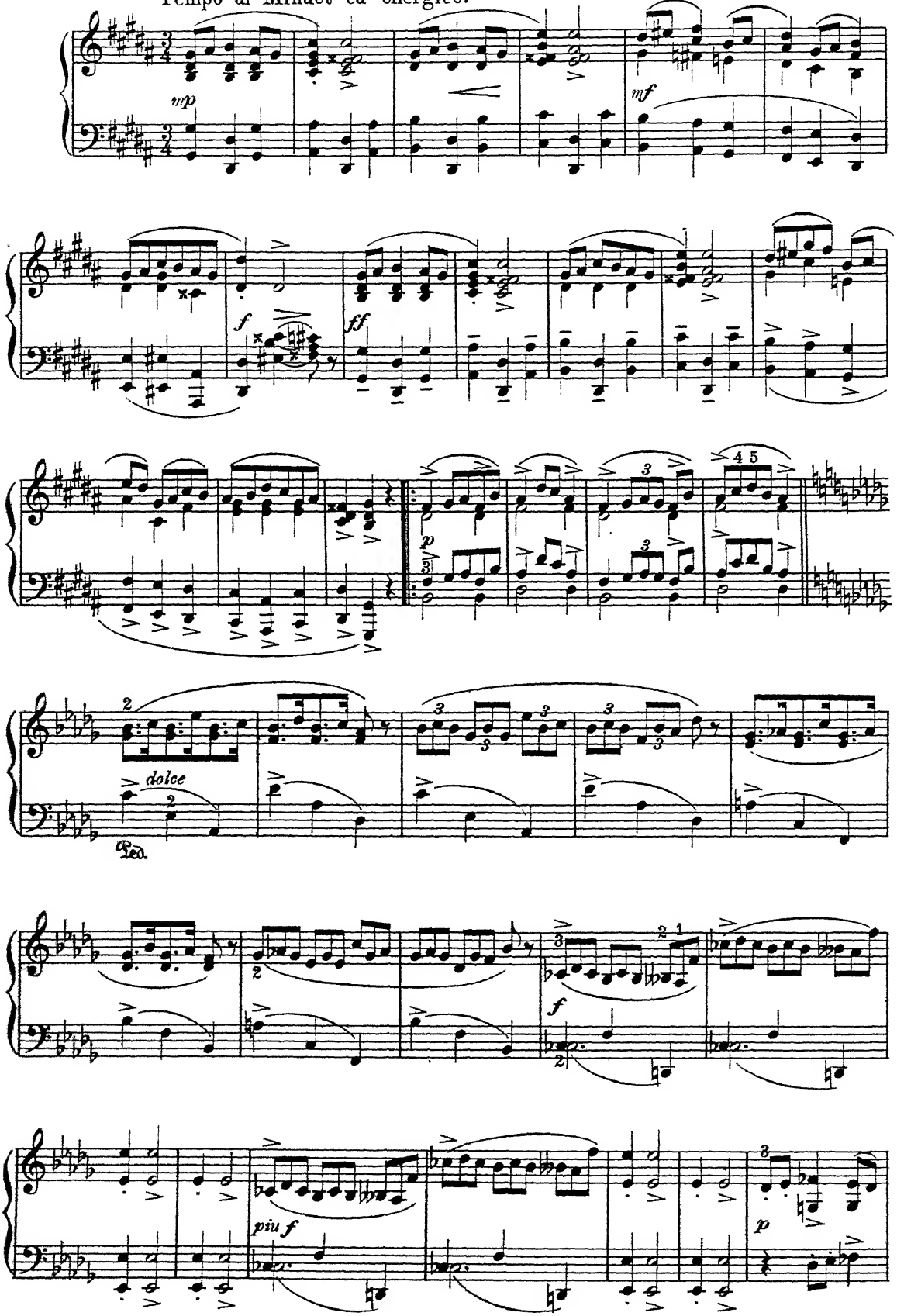
L.v. BEETHOVEN, Op. 48. No 4.

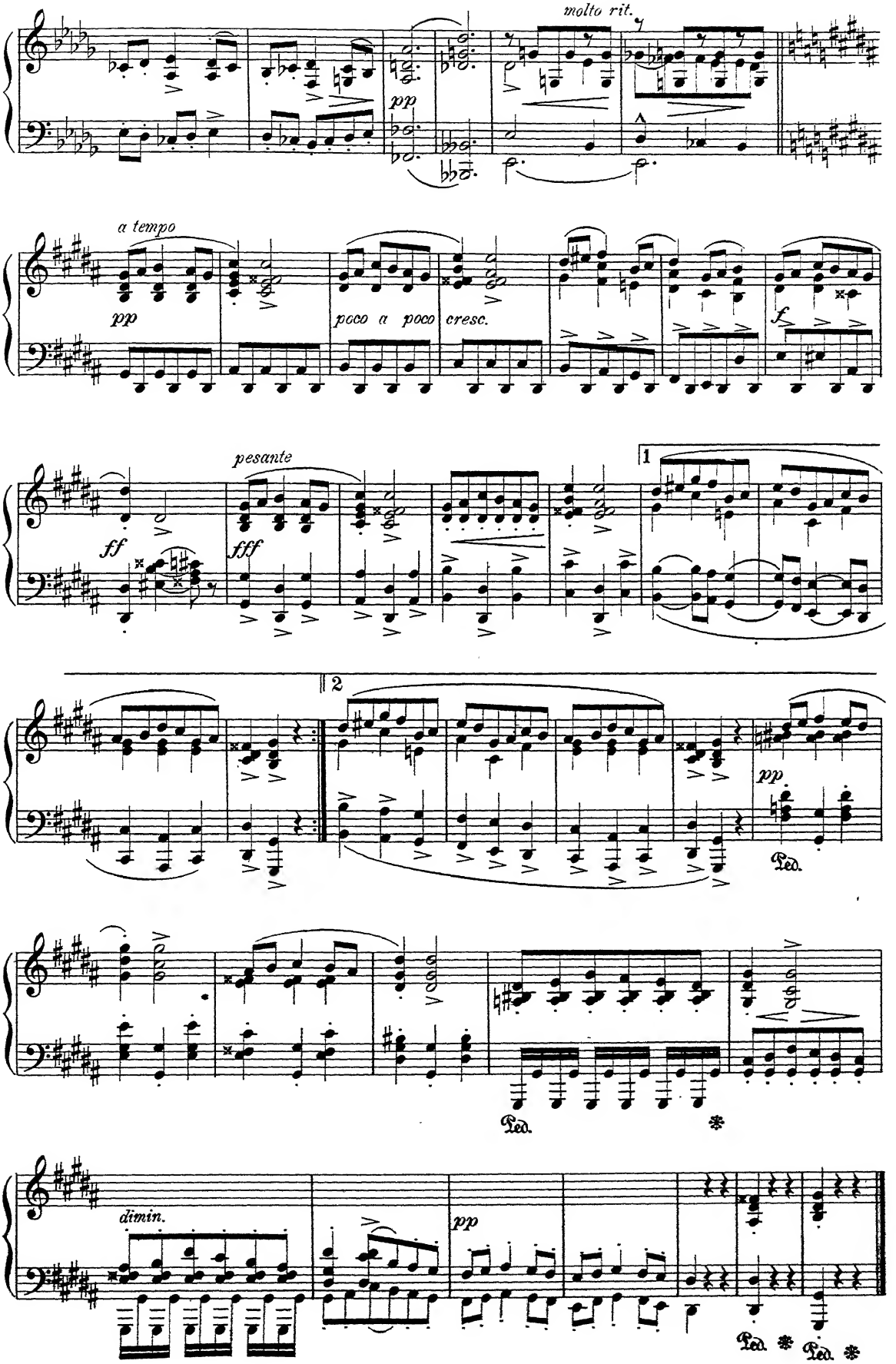


Humoreske.

E.GRIEG Op.6. Nº 2.

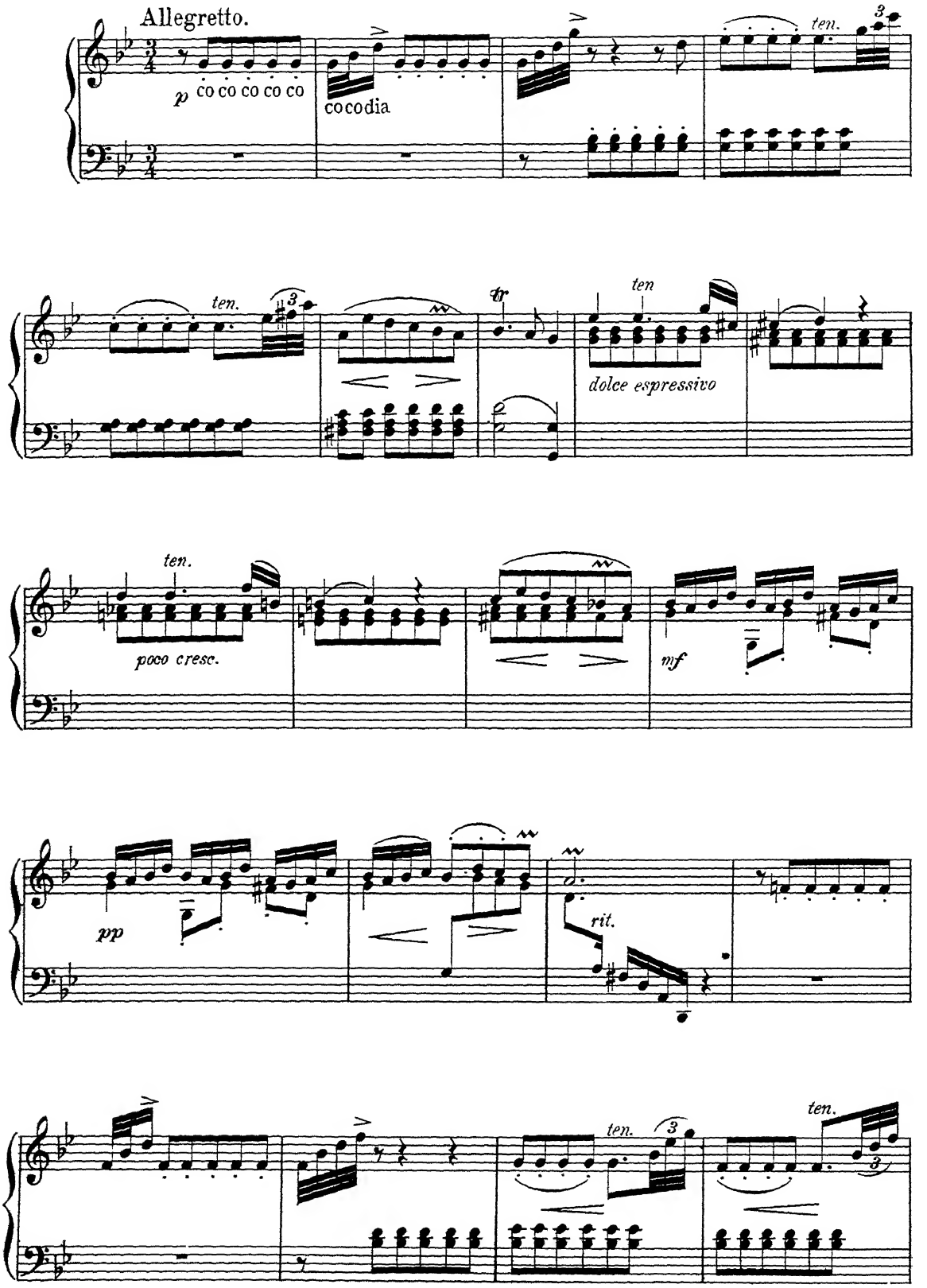
Tempo di Minuet ed energico.

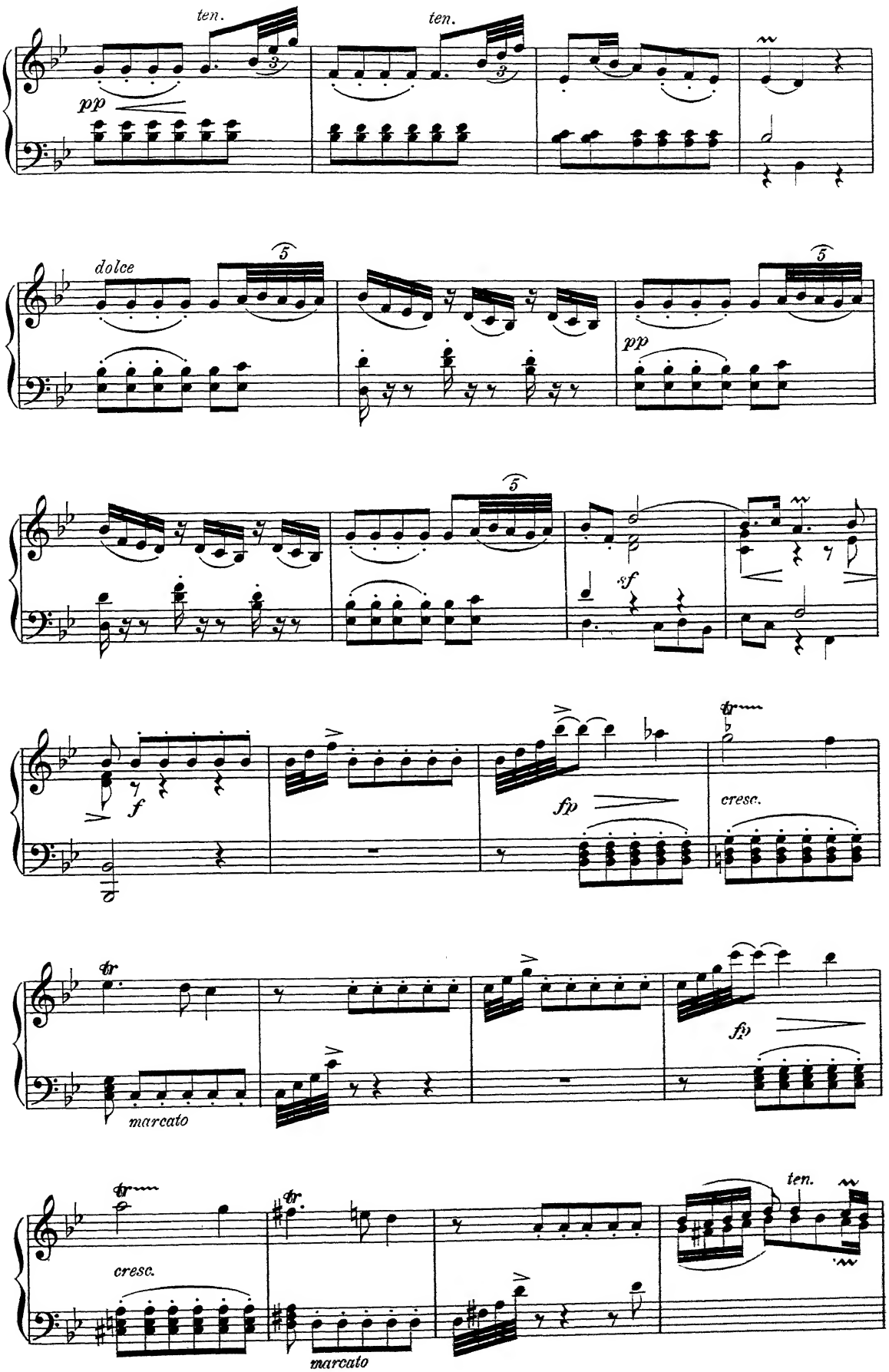


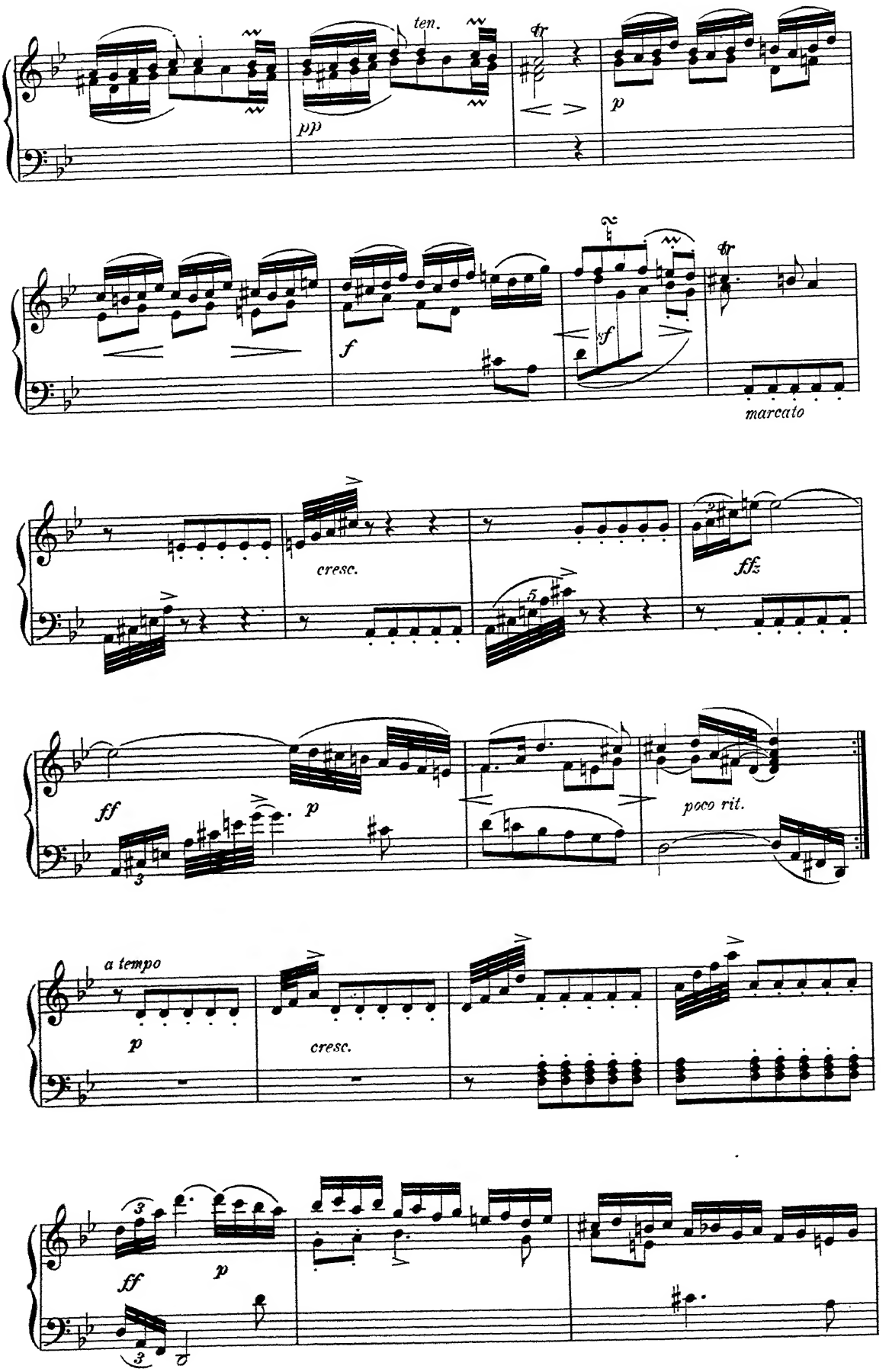

molto rit.
pp
a tempo
pp
poco a poco cresc.
f
pesante
ff
fff
1
2
pp
Ped.
Ped.
dimin.
pp
Ped.
Ped.

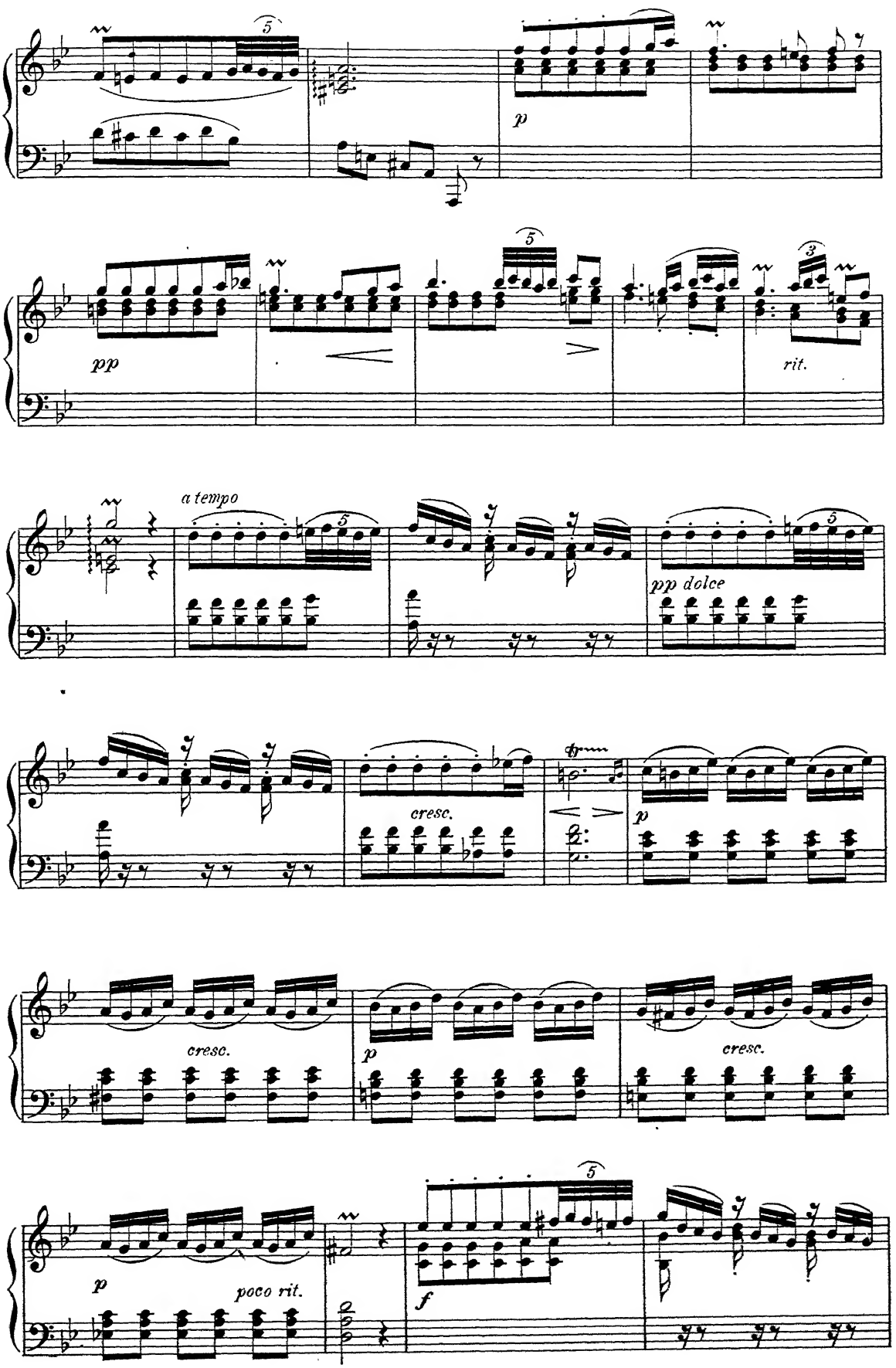
La Poule.

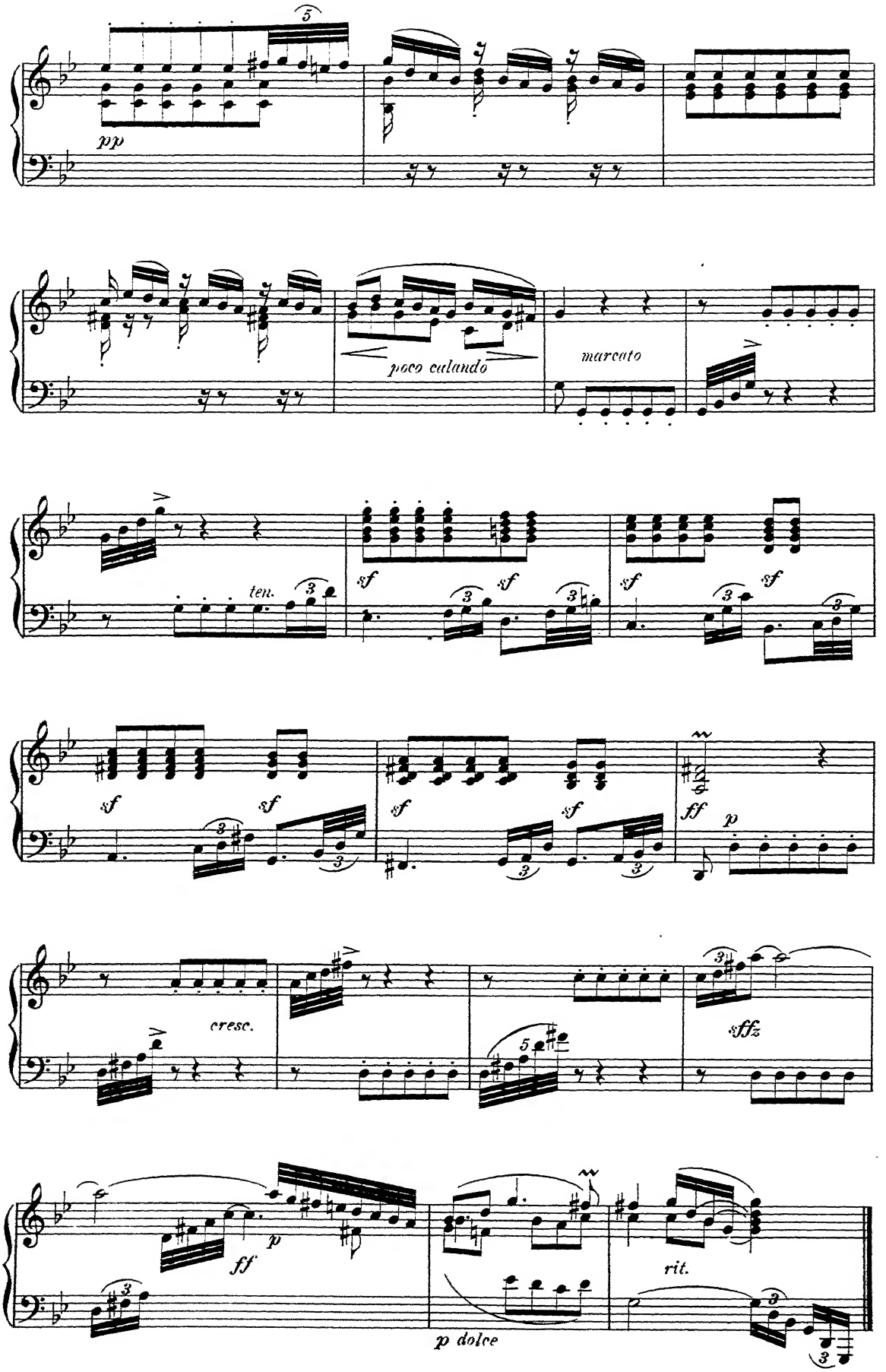
JEAN PHILIPPE RAMEAU.
1683—1764.




ten.
ten.
pp
dolce
5
pp
5
5
sf
f
fp
cresc.
tr
marcato
fp
tr
cresc.
tr
marcato
ten.


ten.
pp
p
f
sf
marcato
cresc.
ffz
ff
p
poco rit.
a tempo
p
cresc.
ff
p


p
pp
rit.
a tempo
pp dolce
cresc.
p
cresc.
p
cresc.
p
poco rit.
f


pp
poco calando
marcato
ten.
sf
sf
sf
sf
sf
sf
sf
sf
ff
p
cresc.
sffz
ff
p
p dolce
rit.

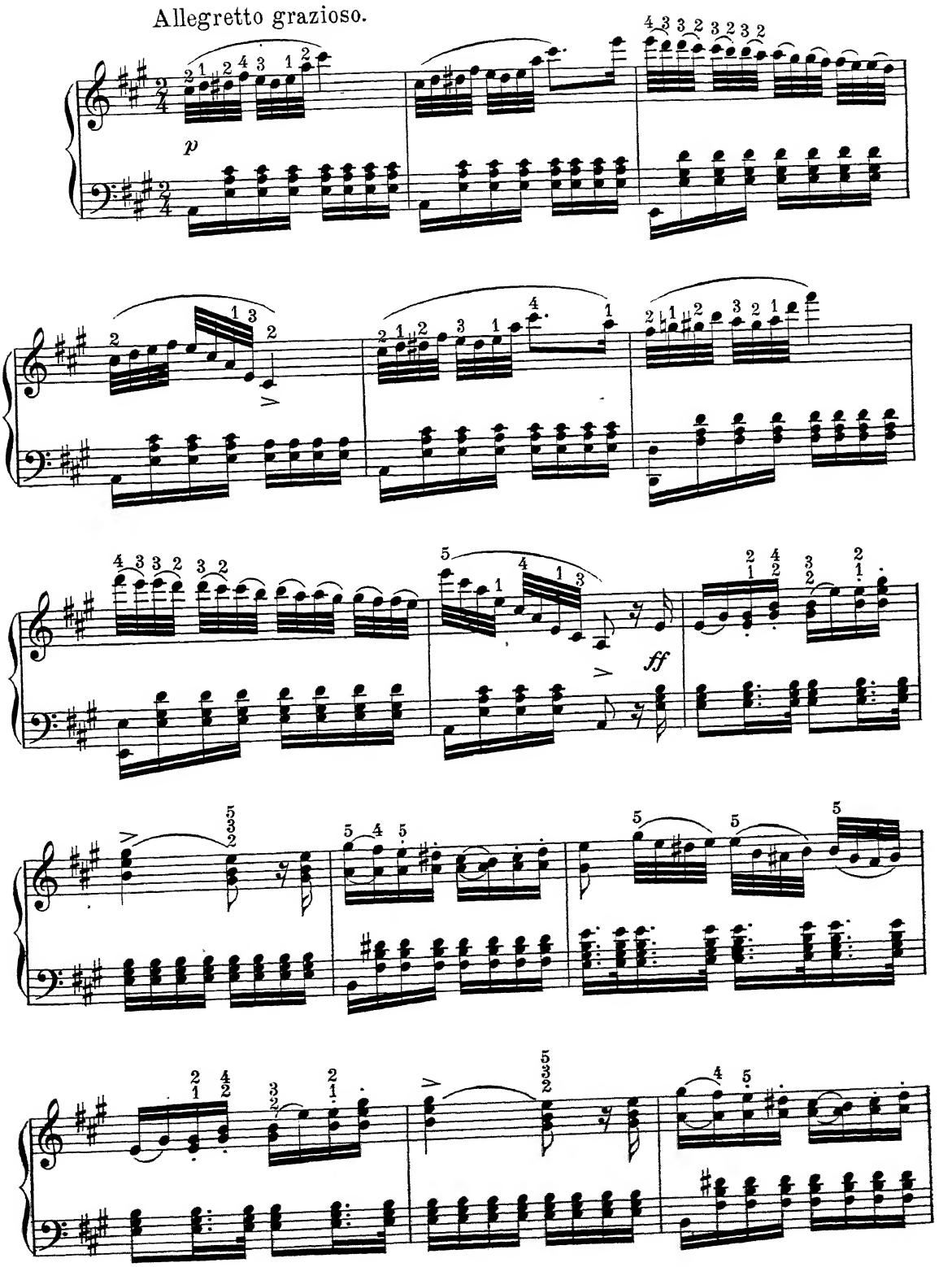
Chorus and Ballet

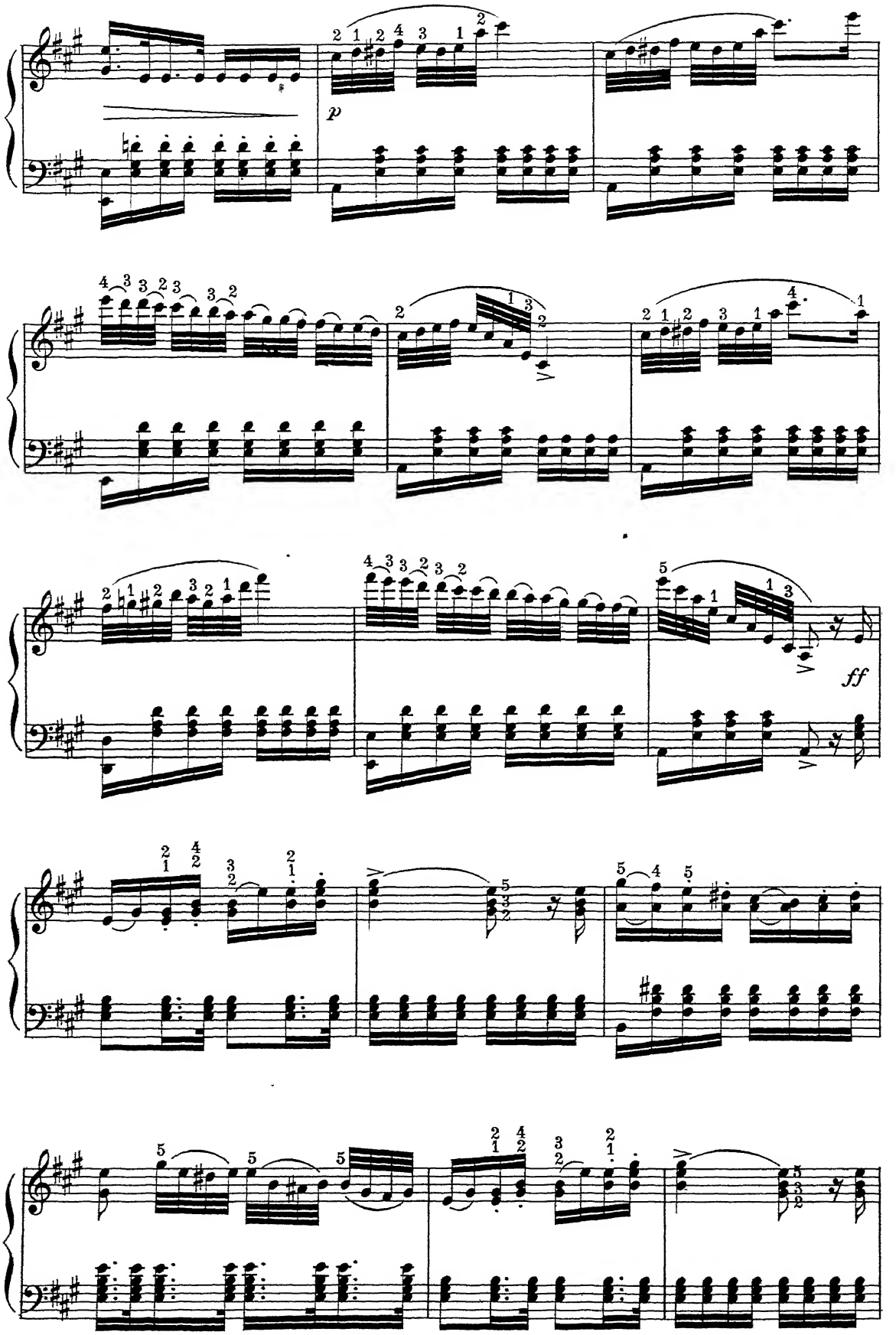
from the Opera

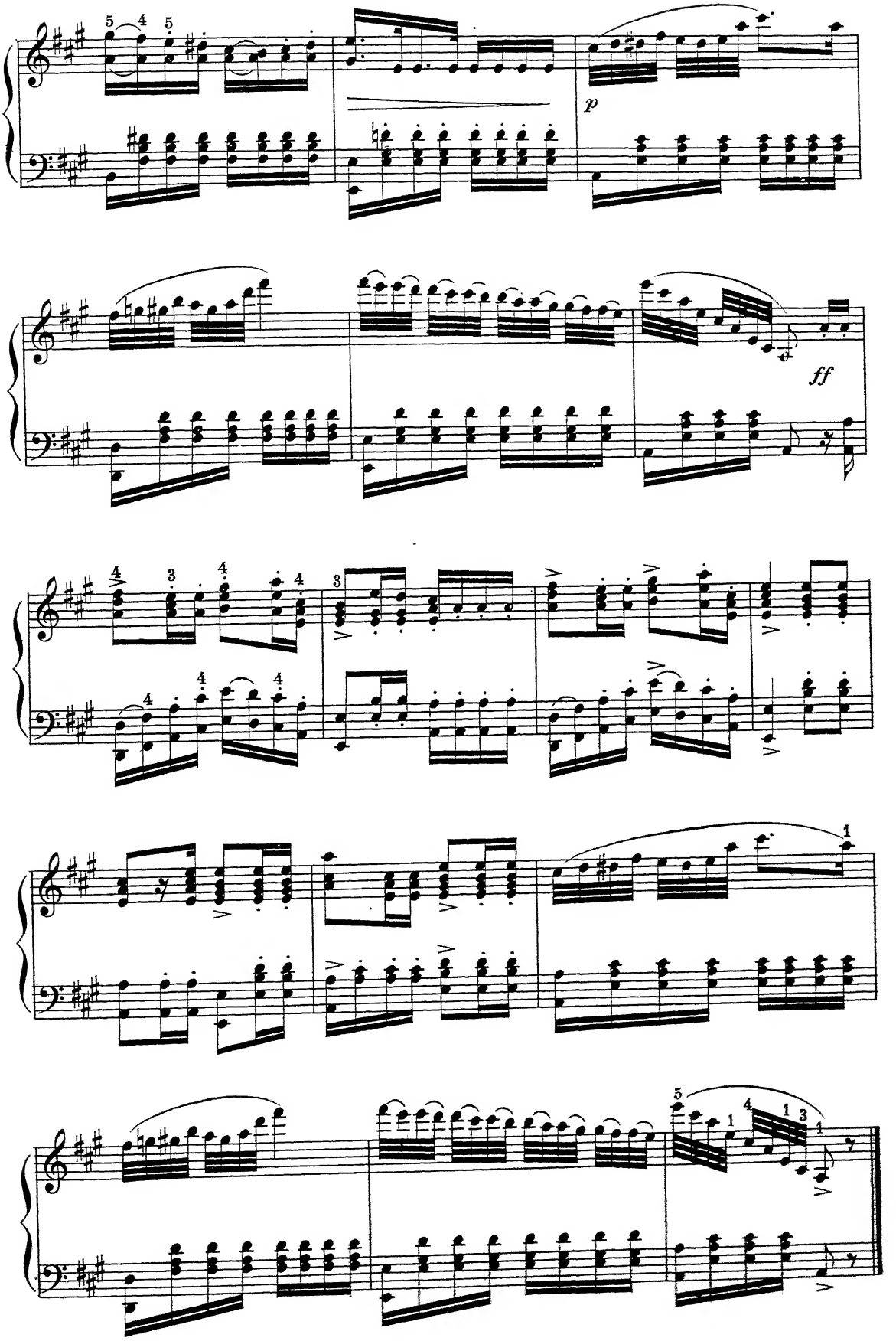
PRECIOSA.

C. M. v WEBER.

Allegretto grazioso.



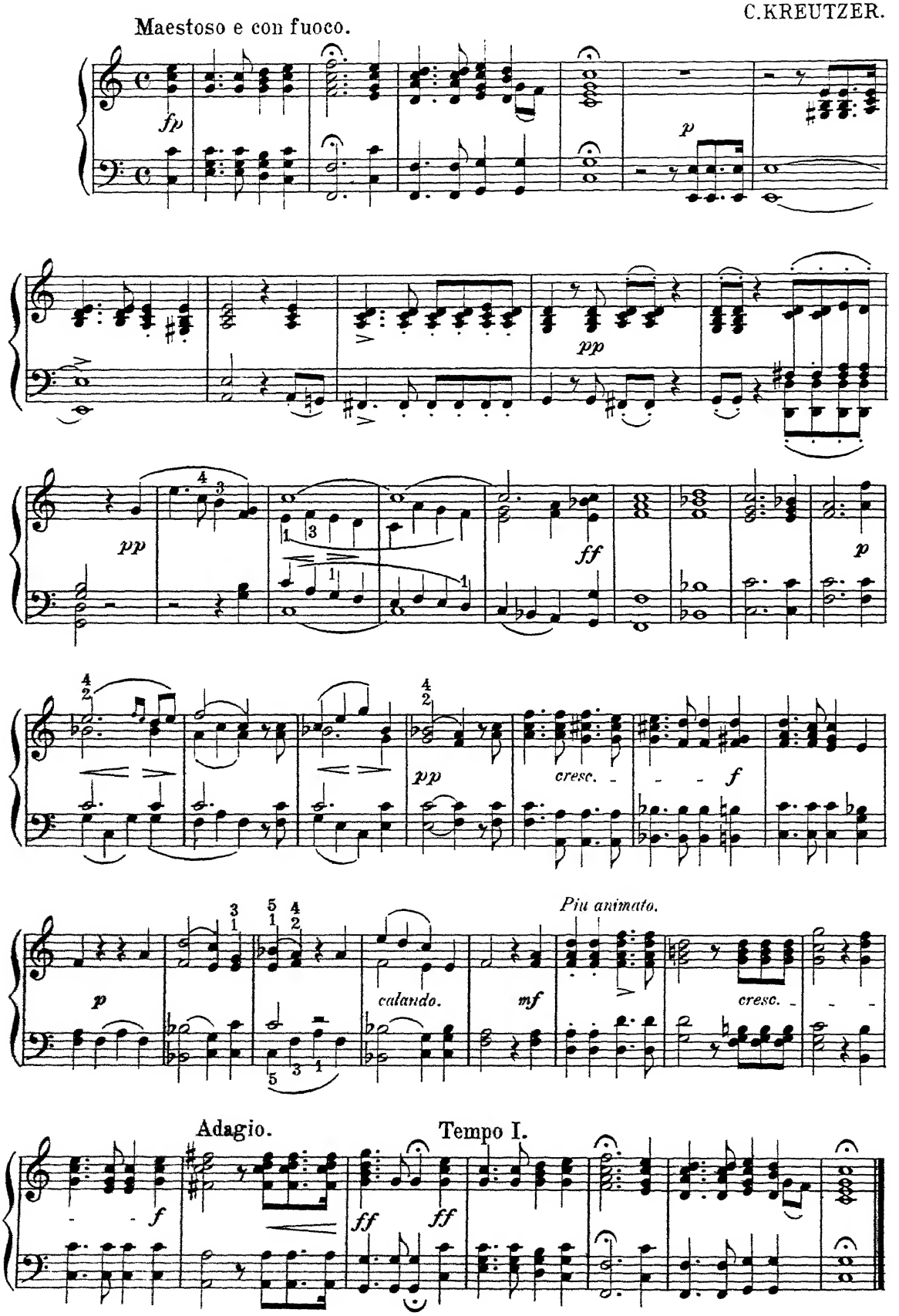

p
ff


p
ff

Shepherd's Sunday Song.

QUARTET for MALE CHORUS.

C.KREUTZER.



UNIVERSAL
LIBRARY

114 922

UNIVERSAL
LIBRARY